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SHUTTERBUG (ISSN0895-321X) is published monthly by TEN: The Enthusiast Network, LLC, 261 Madison Ave., 6th Floor, New York, NY 10016. Periodicals postage paid at New York, NY and additional mailing offices. POSTMASTER: Send all UAA to CFS. (See DMM 707.4.12.5); NON-POSTAL AND MILITARY FACILITIES: send address corrections to SHUTTERBUG, PO Box 420235, Palm Coast, Florida 32142-0235. Printed in the U.S.A.

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ON THE COVER

Talk about hanging by a thread! Professional rock climber Sasha DiGiulian is probably 200 feet off the ground as she makes her ascent on this limestone cliff in a canyon in Sardinia, Italy. On assignment for Red Bull, extreme sports photographer Christian Pondella captured this breathtaking image while hanging from a fixed rope that he had to climb, shooting with a Canon EOS 5D Mark III and a 24-70mm lens at 35mm. As DiGiulian would climb, Pondella had to ascend with her to both stay above her and out of her way. "Since the climb was severely overhung, the challenge for me was trying to stabilize myself as you tend to spin in a circle when attached to a free hanging rope," Pondella notes. To see more of Pondella's astonishing extreme action images, be sure to read our interview with him on page 66.

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EDITOR'S NOTES

HASHED OUT

"The best camera is the one that's with you."—Chase Jarvis

IF YOU'RE LIKE ME, you're probably suffering from social media fatigue. Here are a few of the symptoms. Do you wake up in the middle of the night thinking about Facebook statuses you should or shouldn't have posted? Do you get panic attacks while worrying that you put the wrong hashtags on an Instagram photo? Do you feel a sense of existential dread wondering why a boring snapshot of a sunset (or a cat) gets more Likes than your amazing image of cliff divers in Mazatlán?

Or maybe you're just fatigued with social media because you couldn't care less about it? Why do so many people give so many hoots about Facebook, Twitter, Instagram, etc., when you just want to go out and capture great photos? It's a fair point but as many photographers are realizing, social media has become one of the best, if not THE best, venues for sharing your work. Yes, you have an online portfolio out there on the great World Wide Web but is anyone finding it? And, OK, you have an amazing blog full of fascinating, insightful posts but is anyone reading it? If you want people—even if it's just your friends and family—to see your photos you've got to share them on social media. If you think I'm wrong, when was the last time folks came over and looked at your printed portfolio let alone a photo album?

The theme of this issue is Mobile Photography, Apps, and Social Media, which I would argue are all intertwined. And while most people associate "mobile photography" with shooting images with a smartphone, I'd also argue that *all* photography is mobile because you can't take great images while sitting on your couch. The quote at the top of this article from photographer Chase Jarvis is also the title of a book of his from 2009. Jarvis is a guy who's always been ahead of his time, anticipating the rise and proliferation of cell phone imagery long before Instagram was "a thing." He's also been a social media and online education pioneer and is a damn good photographer to boot. So when he says the best camera is the one that's with you, it's not just the phone in your pocket he's talking about. It could be the Canon PowerShot in your hand or the Sony A7R II on your shoulder or the Hasselblad 500C you have gathering dust in your studio. The point is you've always got to be ready to shoot a photo. Photography is not a passive word. I'd argue that it's a verb!

We feature one of Jarvis's images in *Full Frame* on pages 12-13, a photo I first became aware of when he posted it to Facebook and it garnered nearly 1,500 Likes. We also feature 10 photos from Jordan Matter on page 72 that took the Internet by storm when they went "viral." There are also images this month from Christian Pondella, Andrew Griswold, Rob DePaolo, Wolf189, and others that we might never have seen had they not first been shared on Instagram and other services. To be clear, we chose these photos for this issue simply because they're great shots but the social savvy skills of these photographers definitely helped get them in front of our eyes and into print.

So if you're feeling social media fatigue lately, take two Instagrams and call us in the morning. It shouldn't stop you from going out there and shooting, sharing, and having fun!

Dan Havlik

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A DIFFERENT ANGLE

Photographer Chase Jarvis recently shared this whimsical image on his Facebook page along with the quote "You'll never influence the world by trying to be like it." Jarvis's following of some 140,000 Facebook fans went wild, giving the post nearly 1,500 Likes, 77 shares, and many positive comments. While the photo has a casual, relaxed vibe to it, it was actually captured for an REI advertising campaign outside of Bend, Oregon. "This photo came from a spontaneous moment during the shoot," Jarvis says. "After shooting to the brief, I wanted to change things up and shoot some stuff for fun. I think it's great to cultivate moments of spontaneity. Quite often the results can be much better than what the brief called for." He captured it with a Nikon D4 and a 28-70mm f/2.8 lens at 40mm, 1/400 second, f/7.1, ISO 200. Lighting is from a PocketWizard set up in the tent. For Jarvis, social media plays a big role in interacting with fans and attracting potential clients. "In addition to sharing your work, I think it's important to share work that reflects your personality and individuality," he notes. "I like this image because it's quirky and fun. Even in high-end commercial shoots there is still room for play." You can follow Jarvis on his social media channels: Facebook/chasejarvis, Twitter/@chasejarvis, Instagram/@chasejarvis, YouTube/chasejarvis.

© Chase Jarvis





© Christin McKamey

PISTACHIO PESTO PASTA

Christin McKamey captured this pretty pasta with a Canon EOS 6D and a 100mm lens at f/5.6, 1/50 second, ISO 200. McKamey used a Lowel Ego light with a reflector and a whiteboard.

FOOD (& DRINK) PHOTOGRAPHY

IF YOU THINK ABOUT all the people snapping shots of their favorite meals with their smartphones these days, you might say food photography is one of the more popular imaging genres right now. But while many of these phoned-in food photos end up on Instagram and other social networks, most of the images are downright unappetizing. For this assignment, we were looking for food (and drink) images that were not only beautifully composed, compellingly lit, and so mouth-watering they would make our stomachs growl, we were looking for photos that captured cuisine from a unique or interesting angle. And *Shutterbug* readers delivered, with a range of tasty photos of fine fare and libations. Here are our 10 favorite food and drink images, including one swell shot that was captured with an iPhone. Go figure.

GALLIANO

"Galliano on the rocks" is all Rich Helmer wrote in describing this appealing drink. The image definitely makes a splash on its own.



© Jerry Deutsch

TOMATO AND HONEY DRIP

"The chef's grandmother made this delicious combination of red ripe tomatoes, honey, and cracked pepper," Jerry Deutsch says.



© Rich Helmer

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© Jerry Deutsch



RED ON BLACK

We don't usually choose two winning photos from one photographer but Jerry Deutsch had such great stuff this month, we made an exception. Along with his "Tomato and Honey Drip" photo, we loved this wine shot from Deutsch. "I was practicing the technique to rim light the edge of the glass," he notes. "I wanted to have a red wine pour, but what I didn't expect were the bubbles. I think that the bubbles make this image."

© Kevin Mark Eberhart



U-PICK BLUEBERRIES

"I love blueberries. I grow them. I eat them every day," photographer Kevin Mark Eberhart says. "I like going down the road to the U-Pick farm and stocking up on these fat Oregon berries, too. After I washed these, I noticed what a lovely sheen they had, which really showed off their amazing color. So I grabbed my Olympus C-730 to immortalize them." The image was shot at 0.6 seconds at f/3.5, ISO 100, 39.4mm.

© Pierre Tessier



ORANGE SPLASH

Pierre Tessier captured this effervescent drink with a Nikon D800E and a Tamron 24-70mm lens at f/5.6. The exposure was 1.3 seconds at ISO 320 and the flash was fired on a manual burst.

© Brendan T. Kelly



THE BREAKFAST SANDWICH

"A special breakfast sandwich," Brendan T. Kelly writes about this oddly appealing creation. "Egg over easy, Toscano black pepper cheese, black truffle salami, red and orange peppers, stacked between two lovely Krispy Kreme doughnuts. Life is good!!!! It was AWESOME!!! Taken with my trusty sidekick, the iPhone 6."

© Arnold Benetti



LEMONS

Arnold Benetti captured this artistic shot of a bowl of lemons with a Canon EOS 7D and a Sigma 30mm lens at f/16, ISO 400 with the exposure at 0.4 seconds. The lighting for this photo was natural sunlight.

© HIE Photography / Harrison Epstein



CHEESE AND BALSAMIC

This image by Harrison Epstein of Chef Massimo Bottura's aged balsamic and parmigiano was captured with a Canon EOS 6D and an EF 24-105mm f/4L lens at 105mm, f/5, ISO 400, 1/80 second.

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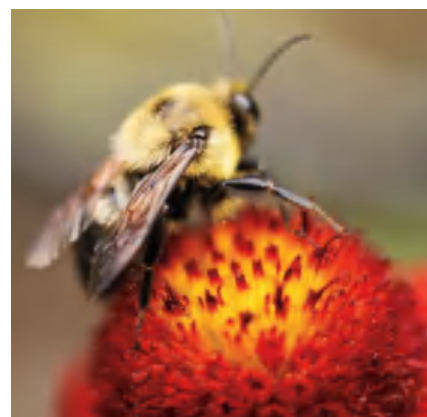
CANNOLI

This delicious-looking cannoli was shot by Kathleen Finnerty using a Nikon Coolpix P900 in natural light at 1/160 second, f/2.8, ISO 100.

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CLOSE-UP AND MACRO PHOTOGRAPHY

Are you ready for your close-up? You'd better be if you want to enter our next Picture This! assignment. Macro photography has long been a favorite of *Shutterbug* readers so now's your chance to show us your best close-up images. While there are many classic macro subjects to capture, including flowers, plant life, and insects, try to push yourself and show us some close-ups we've never seen before. The key is to get the points of interest in an image as sharp as can be to draw the viewer into these often-microscopic photographic scenes. Think small but go big for maximum impact with your macro images. ■



© Dan Havlik

BEE SCENE

I shot this close-up shot of a bee pollinating a colorful flower while testing the Tamron 60mm f/2.0 1:1 Macro lens for a review in 2009. Here's the short version of that lens review in case you missed it: I loved it! I paired the lens with a Canon EOS 50D and shot this image at 60mm, f/2, 1/1000 second, ISO 500. I love the fiery color of this photo along with the amazing, tiny point of focus on the bee's wing. The beautiful bokeh in the background doesn't blur out the copious amounts of detail in this shot. You can even see the tiny bits of pollen on the bee's back, proving the incredible power of macro photography.

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OFF THE WALL

A FLASH OF INSPIRATION MAKES A STARTLING IMAGE POSSIBLE

By Barry Tanenbaum

BMX RIDER DANIEL CORIZ comes in at speed from the right side, launches himself up 10 feet, touches both tires, pulls the handlebars to pop a wheelie off the wall, then turns the bike for a clean exit. He lands a foot in front of adventure sports photographer Michael Clark, who's been hand-holding his camera, tracking and firing to capture every turn and twist of the trick.

Taken at the Dirt Jumps in Santa Fe, New Mexico, the image was shot for Elinchrom, makers of the ELB 400 portable strobe, Skyport Plus HS transmitter, and Quadra HS flash head that made the picture possible.

"It's new technology they call Hi-Sync,"

Clark says, "and it allowed me to sync the strobe up to 1/8000 second." With the flash set to its 400 watt-seconds maximum, Clark was able to overpower the sun at 1/6400 second and f/5.6.

"Until now a shot like this was not possible with that low a power setting. The shutter speed fully stops the action so there's no motion blur at all, and of course without flash all you'd have is a silhouette."

Clark made the photo at the end of an hour-and-a-half shoot of four BMX riders "doing backflips and all kinds of crazy tricks" to test his and the gear's ability to capture unique and sometimes even off-the-wall images. ■

"The shutter speed fully stops the action so there's no motion blur at all, and of course without flash all you'd have is a silhouette."

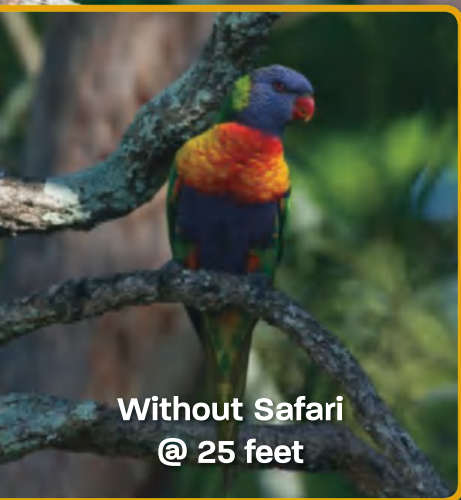
Visit michaelclarkphoto.com to view a selection of outdoor, adventure sport, portrait, and lifestyle images. It's expected that a video of the Dirt Jumps shoot will be featured at Elinchrom's website.

TECH TALK: Michael Clark made this image with a Nikon D810 and an AF Fisheye-Nikkor 16mm f/2.8D lens. The camera settings were 1/6400 second, f/5.6, ISO 200, manual exposure, and Matrix metering.

© Michael Clark

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AHEAD OF THE CURVE

HOW A FORWARD-THINKING PRO CREATES IMAGES FOR THE SOCIAL MEDIA MARKET

By Barry Tanenbaum

IN 2009 THE MARKET for Giulio Sciorio's commercial images was drying up; clients who once bought his photographs for print were no longer calling.

The probable cause of his problem was close at hand; in fact, it was in his hand. "I looked at my phone," Sciorio says. "I was always on it, my friends were always on it, and if our eyes were always on it, wouldn't it be great if my photos would be on it as well?"

He realized that as suppliers of images, photographers had to think of the media upon which their photos will be seen. That media was no longer the two-page spread in a magazine; it was the small screen of a smartphone, and he needed to create content for that media.

But what kind of content? Surely not the same images that once sold for print.

"A mobile device can display still images and video, and it can broadcast audio," Sciorio says. "The creation point for all three of those is my camera: it shoots stills,



"Another image for Net10," Sciorio says. "They sell prepaid smartphones, and their target audience is millennials. I shot this in the downtown Los Angeles subway with my Panasonic GX8."

Photos © Giulio Sciorio

< Giulio Sciorio shot this image for Net10 at the Albuquerque Balloon Festival with his Panasonic Lumix DMC-GX8. "It's a frame grab from a super-subtle cinemagraph: the rubber raincoat balloon guy is barely moving."

video and records audio. So why was I using only one-third of the tools I had? Why was I trying to sell only one kind of product?"

If the market was going to the small screen, that's where he'd go—but he'd go with something new.

MOVING PICTURES

Inspired by photographer and film director Greg Williams's work, Sciorio began to produce cinemagraphs, which are not quite stills and not quite videos, but wonderfully effective combinations of the two.

With his camera on a tripod, he shoots a video, having already determined which elements in the cinemagraph will be moving and which will be still. In postproduction, he uses Cinemagraph Pro in conjunction with Adobe's Creative Cloud suite to isolate a single frame from the video and lay it on top of the video. Then he opens a section of the still frame. "The video plays beneath the frame," he says, "and what's revealed through the opening is what's moving." In effect, he's opened a window in the still image through which a



Sciorio used his Panasonic DMC-GH4 for this cinemagraph of the Manhattan Bridge in New York City. "This was also for Net10. They wanted me to make content specifically for Instagram, Facebook, and Twitter."

chosen section of the video will be seen.

"To produce cinemagraphs your work has to be rooted in the basics of photography, in the meat and potatoes of the craft," Sciorio says. "You have to shoot with intent, and get the image right in the camera. I look at the scene, I know I want this element to move, those elements to be still."

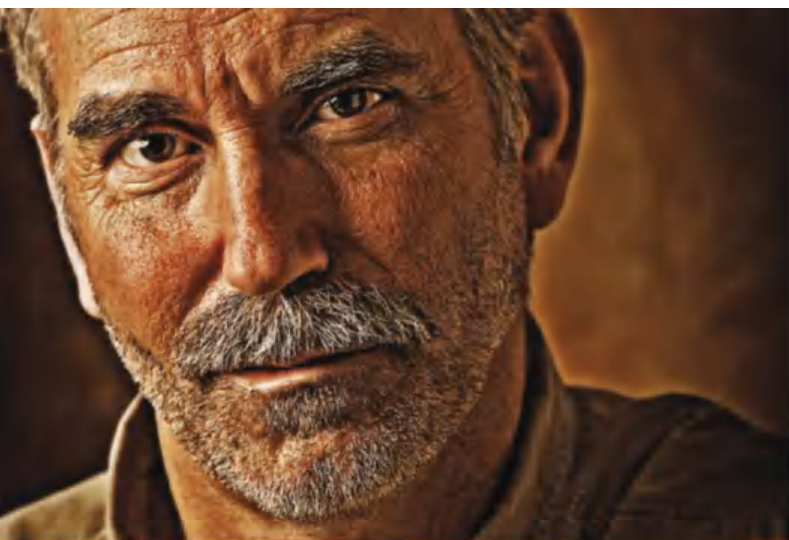
Sciorio finds that creating images other than cinemagraphs specifically for the small screen is also a return to the basics of photography. Working on a smaller canvas is a matter of deciding what's important in the frame, directing attention to a single subject, keeping an eye on the borders, and

eliminating the extraneous to deliver the message effectively.

He thinks of the iPhone 6 screen as a 6x7 transparency, and keeps in mind what's going to be attractive and attention-grabbing at that size. "I feel more in touch with the roots of photography," he adds, "and I have to be more creative because of the constraints of the screen size. But often with constraints comes great creativity."

END RESULTS

Ultimately what he's doing is producing content for social media feeds viewed



MIKE MOATS: Professional Nature Photographer

Mike Moats is an award winning, professional nature photographer from Sterling Heights, Michigan. He started shooting as a hobby in 2001 and it quickly grew into a full time business. To date he has had articles and images published in Outdoor Photographer Magazine, Natures Best Magazine, PC Photo Magazine, Nature Photographer Magazine, Photolife, Whisper In The Woods, Michigan Game Finder, NANPA's Expressions Books, Pure Michigan book, and Fujifilms Newsletter (Cable Release).

Mike loves traveling across the country teaching various macro workshops, and he also teaches macro through e-books and online courses. To learn more about macro workshops please visit the links below.

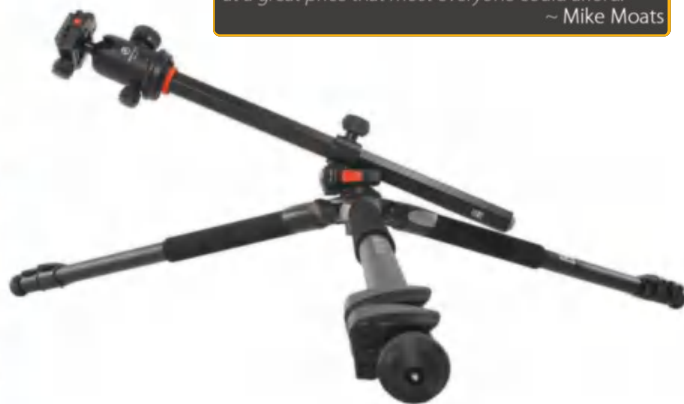
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"The client was 3D Robotics, and I shot photos of their Solo drone at Spaceport America in New Mexico. The images, taken with my Panasonic GH4, were specifically designed for social feeds."

on smartphones. As he's said, "The end result [is] somebody looking at my photo on Instagram while standing in line to get coffee..."

His images may be intended for smartphone screens, but he makes them with either his Panasonic Lumix DMC-GH4 or Lumix DMC-GX8. Sometimes, though, his iPhone plays a role in the workflow.

"I did a shoot for 3D Robotics for the launch of their Solo drone," he says. "One of the locations was at Virgin Galactic at Spaceport America in New Mexico. The client was in Austin, Texas, so I'd shoot with my GH4 to the iPhone to show them roughs in small JPEG form. They were so excited by the results, they posted some of the shots right to Instagram and Twitter as little teasers of what was to come, to get a conversation going."

Other times, because of deadlines, he'll deliver finished images via the phone. "I did an assignment for Village Voice Media where I had to shoot eight location portraits in one day, and it was just Wi-Fi from the camera to the phone and phone to the client. As it turned out, the portraits were used in print, so the small screen was a delivery system that's essentially a small



The Solo drone at sunset, out on the Spaceport America runway.

computer that happens to be in my hand."

Now, doing more business than ever before, he's almost exclusively shooting for the small-screen market. "A big mistake for any creative person is to love his own work," Sciorio says. "You can't love it to the point that if a client doesn't give you the result you're expecting, doesn't buy what you're offering, you start thinking you're not worth it. You have to think, I'm creative and I'm in business, and my images are

going to solve problems creatively. You have to think about making something cool and different with the market in mind." ■

Giulio Sciorio's photographs and cinemagraphs are featured at his website, giuliosciorio.com. To see a cinemagraph demonstration, Google "Giulio Sciorio YouTube Tutorial." A search of "cinemagraph" will turn up other demos and explanations.

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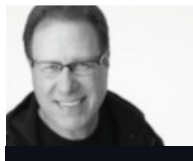
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GOT QUESTIONS ABOUT PHOTOGRAPHY? PROFESSIONAL PHOTOGRAPHER AND PHOTOSHOP EXPERT SCOTT KELBY HAS GOT ANSWERS.

By Scott Kelby

Q I use a Canon EOS 70D and ordinarily record the images in JPEG format. Recently I was taking photos of my granddaughter on her trampoline against a cloudy but bright sky using both JPEG and Raw. When I looked at the photos on the camera, the overexposed background was flickering between black and white. However, later the photos looked OK on the computer. Is this a camera malfunction, or a signal from my camera that those areas were overexposed or saturated?

A That's a highlight warning (also called a clipping warning) that was going off. It's there to warn you that something in your image (in this case, probably the sky) was so bright that it's lost all detail in that area (no pixels; no nuthin'). But that's not the whole story—that's just what the blinking part on the camera was all about. Now, here's why you saw a problem on your camera that you didn't see on your computer. When you shoot in Raw format one of the big advantages is a wider dynamic range, and images don't clip as easily as they do when shooting in JPEG, but here's the "gotcha." Even though you're shooting in Raw mode, the preview you see on the back of your camera is a JPEG, so that's why you saw clipping in the camera that you didn't see on your computer using the actual Raw file. The Raw file wasn't clipping yet thanks to that expanded dynamic range, but the JPEG preview you saw on the back of your camera was clipping. The good news: If you see a little clipping on the JPEG, the actual Raw file is probably OK—as long as it's just a "little" clipping. If the back of your camera is flashing like a disco strobe all over, you need to use some Exposure Compensation to darken your exposure a little to make that clipping go away.

Q When I'm using Lightroom to shoot tethered to my Nikon D750 sometimes the images stop coming into Lightroom. Is there a way to fix this?

A Not that I've found. When Lightroom's tethering works, it works great, but when you least expect it (at some point in most every shoot), it just stops working. It's the single most finicky/fickle thing in all of Lightroom. So, while I can't prevent it from

stopping, I can tell you what to do when it inevitably happens. First, make sure your camera is awake. If your camera goes into sleep mode to preserve battery life, it will lose its connection to Lightroom. However, if that doesn't work, turn Lightroom's tethering off and then back on again. My guess is that one of those two will do the trick, but if they don't...unplug and replug your tethering USB cable—both from the camera and from your computer as either one could have come unplugged. If none of those options work, then restart Lightroom. One of those will do the trick.

Q I'm shooting a wedding and am concerned about lighting the formal shots of the family (there could be as many as 10 people in some of the group photos). How many lights should I use?

A Well, I can tell you how many I use for groups up to 20: just one light with a big softbox. The biggest challenge with lighting groups is getting even light across the entire group. Otherwise, one side will be brightly lit as the other side gets progressively darker. The trick is to move the light way back and turn up the power to compensate for being back so far. OK, how far is "way back"? About 15 feet from the front row. By moving the light that far back, the lighting will be even across your group.

Q What do you do to get your white balance right in mixed lighting situations like daylight and tungsten light, or daylight and fluorescent?

A Switch to Live View mode so you're looking at the LCD monitor on the back of your camera, instead of looking through your viewfinder. When you're in Live View mode like this, the white balance is "live," meaning

when you change white balance on the camera, you see it change live on screen. Now scroll through all the different white balance presets—don't look at their names, look at the screen—and stop at the one that looks most natural to you. If none of the presets look right, switch to the K (Kelvin) setting and try different temperatures. Again, don't look at the numbers, just look at the screen. When it looks good, stop turning the dial (that's deeper than it sounds).

Q Sometimes when I use the Spot Removal tool in Lightroom it smears the edges of what I'm trying to remove and then other times it works fine. What gives?

A The Spot Removal tool works best (no smearing) when the thing you want to remove isn't touching anything else—kind of like an island rather than a peninsula. That's why it works so well for removing spots and blemishes; they are all by themselves, not touching anything. However, as soon as you try and remove something that's touching something else (like removing a frayed piece of clothing that's sticking up), it smears because it's touching an edge. One thing that can really help is to go to the Spot Removal tool's Options (found under the Histogram at the top of the right side panels) and change the Brush from its default "Heal" to "Clone." When you use Clone instead, the smearing is reduced pretty dramatically, or doesn't appear at all.

Correction: In the February 2016 issue I explained how to make a double exposure in-camera on a Canon EOS 7D, except it doesn't work on a 7D. That technique only works on a 7D Mark II, and the 70D, but not the old 7D. Totally my fault. Sorry for any confusion or frustration that caused. ■

Scott Kelby is a photographer, Photoshop Guy, award-winning author of more than 50 books, and CEO of KelbyOne, an online education community dedicated to helping photographers take the kinds of images they've always dreamed of. You can learn more about Scott at his daily blog (scottkelby.com), or follow him on Twitter: @scottkelby.

Editor's Note: Ask a Pro is a new Q&A column from professional photographer, writer, and educator Scott Kelby. Scott is here to answer all your photography-related questions, so if you have something you'd like to know, e-mail him at editorial@shutterbug.com (with "For Scott Kelby" as the subject line) and your query could be featured in the next edition of Ask a Pro.

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➔ NEW CLASSIC

Old meets new with the wonderfully retro Olympus PEN-F mirrorless digital camera. A direct descendent of the original PEN-F "half-frame" film camera from the 1960s, this new version features a 20-megapixel Live MOS Micro Four Thirds sensor combined with Olympus' 5-Axis Image Stabilization, a built-in 2.36 million-dot OLED electronic viewfinder, and a front Creative Dial that accesses a range of controls. The most striking thing about the digital PEN-F though might be its sleek classic design, which

recalls the original analog model from 1963. As a nod to that film camera, the new PEN-F offers Monochrome and Color Profile Control functions that allow photographers the ability to emulate classic film looks in-camera. In a more modern twist, the PEN-F features a vari-angle, touch-enabled LCD monitor that lets you compose Live View shots from low or high angles. The camera's fast shutter lag time of just 0.044 seconds comes courtesy of the latest TruePic VII processor.

➔ LIGHTER LOADERS

These just might be the lightest photo backpacks ever. Called the UltraLight series, MindShift Gear's packs include the UltraLight Sprint 16L (weighing in at just 1.9 pounds, including rain cover!), UltraLight Dual 25L, and UltraLight Dual 36L models. The side-panel designs of the three packs give you fast access to cameras, lenses, and accessories without first having to take off the bag. The UltraLight backpacks also offer ample space for personal belongings, zippered storage, a hydration reservoir, and room for all your gadgets. Additional features include an integrated tripod mounting system and breathable shoulder straps. Each UltraLight backpack offers slightly different capacities for photography gear but most users will likely gravitate to the UltraLight Dual 25L (\$169), which is the middle model. It can fit one standard-size DSLR and one standard zoom lens or two primes or one large (un-gripped) mirrorless body and two to three lenses. To protect your equipment from the elements, all of the exterior fabric in these bags has a durable water-repellent coating, while the underside of the fabric has a polyurethane coating.



MindShift Gear UltraLight Backpacks
\$119-\$199
mindshiftgear.com

➔ SMART OPTICS

Let's face it, the lens quality of your smartphone's camera is pretty poor. But what if you could put a Zeiss lens on the front of your phone? That's the idea behind ExoLens' new attachable smartphone lenses, which offer quality optics from the respected Zeiss brand. The first three Zeiss mobile lenses, which are slated to go on sale in mid-2016, include a wide angle, a telephoto, and a macro and are designed to add excellent image quality to your smartphone's camera with crisp edge-to-edge contrast. The macro lens features a zoom function, which is unique for accessory lenses of this type, to give you more versatility when composing images. The new attachable smartphone lenses feature a snazzy design with smooth surfaces made of black anodized aluminum and white labeling. When they launch, the ExoLenses with Zeiss optics will be available for the Apple iPhone 6/6s and iPhone 6 Plus/6s Plus, but other device compatibility is expected in the future.

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➔ STEALTH SUIT

The problem with photographing nature and wildlife is that sometimes the animals see you pointing a big lens at them and run for the hills. But what if you could blend in with the landscape and shoot with all the stealth of an Army sniper? (Minus the bullets, of course.) Enter LensHide, a clever camouflage covering that conceals both the photographer and his or her camera gear for undercover nature photography. Made in the USA from a lightweight, breathable camouflage material with a large camo mesh-screen, LensHide lets you see and photograph your subjects while you are covered and out of sight without obstructing your peripheral vision (or your camera lens). When not in use, the LensHide folds into its own integrated storage/carry pouch that features handy belt hoops. It comes in Realtree Snow and Realtree Max4 designs.

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EDITOR'S NOTE: *Product of the Month* is a new feature in *Shutterbug* where we showcase our favorite new imaging gear. If you have a product you'd like to be considered for *Product of the Month*, e-mail images and info to editorial@shutterbug.com.

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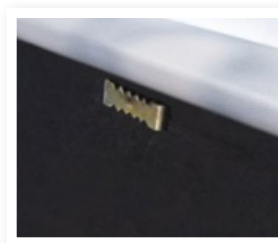
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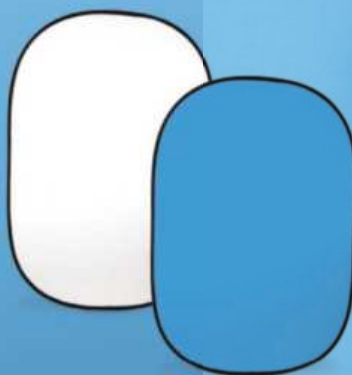
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ON-THE-GO GEAR

MY FAVORITE ACCESSORIES FOR MOBILE PHOTOGRAPHY

By Joe Farace

"Everyone with a cell phone thinks they're a photographer."—Helen Thomas

MANY YEARS AGO, along with some fellow writers, I visited an Agfa—remember them?—facility in Brussels. During the tour one of the leaders asked, "What do you think of the idea of adding a phone to a digital camera?" We all laughed and thought it was the dumbest idea we'd ever heard. It turned out that he was asking the wrong question; it should have been, "What do you think of adding a camera to a phone?"

Like a lot of fellow Pooh-bear enthusiasts, I own a smartphone. It's not the latest iPhone—I inherit Mary's castoffs—but I do carry it everywhere and sometimes use it to take photos for Instagram (follow me at "joefarace") showing what's happening on Daisy Hill. But mostly I use my smartphone to take pictures of stuff at Home Depot and of "for sale" signs on interesting cars.

To find products for this column, I'll poke around trade shows and solicit suggestions from readers and colleagues. That's why the following are not just my favorite accessories for mobile photography but includes preferences from other *Shutterbug* writers and staff. You'll also notice this list of smartphone accessories doesn't include selfie sticks. To find out why, read my December 2015 *Geared Up* column; it's online.

SUPPORT YOUR LOCAL SMARTPHONE

The Grip&Shoot (\$99) lets you attach a handle to your smartphone for support while providing one-handed control over camera functions. To capture a photo or to start/stop a video clip, just squeeze the trigger. The Grip&Shoot uses Bluetooth 4.0 and can serve as a remote control for



Does size matter? Without accessories, an Apple iPhone 6 measures 5.44x2.64 inches; an iPhone 6 Plus is 6.22x3.06 inches. My old Panasonic Lumix GX1 measures 4.6x2.7 inches and a Lumix GM1 is 4.6x2.7 inches. And while you can't make a phone call on a GM1, it does have Wi-Fi and makes awesome photographs. You decide.

your device from up to 100 feet for creating the ultimate selfies. (I could have used one the other day when shooting lighting setups for an upcoming workshop.) Using a free app, it's customizable with the grip's three buttons, letting you zoom in, zoom out, and control exposure. The grip's JawZ Universal Adapter will hold any smartphone with or without a case, up to the iPhone 6s Plus, even inside an OtterBox case. A built-in, removable stand can be used on its own or to connect the phone to a tripod.



WHO'S IT FOR: Smartphone shooters who want a steadier platform and need to get a grip on things.

WHY I LIKE IT: A little pricey but extremely well made. Made for perfectionist smartphone shooters like my friend Ralph Nelson.

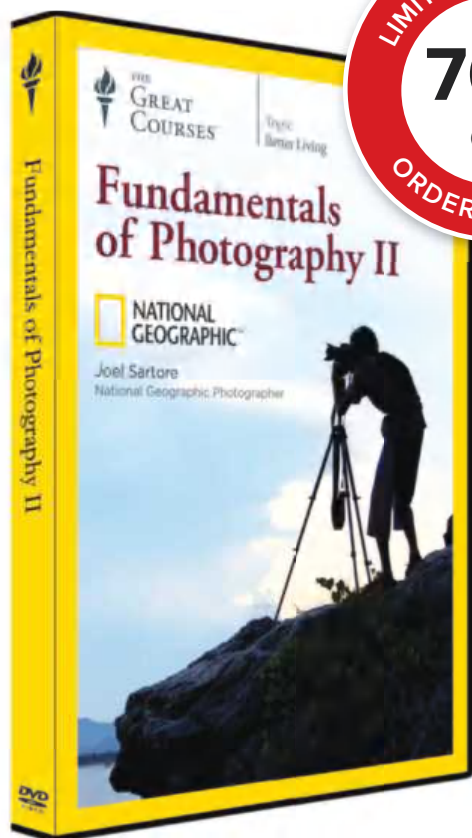
Manfrotto's PIXI Smart (\$34) has a universal clamp with multiple 1/4-20 thread attachments, allowing it to be used with most smartphones. The PIXI Smart works as a tripod and can also be used as an ergonomic grip. It's made of stainless steel and weighs just 0.49 pounds and measures 10.2-inches long when closed. This mini tripod is easy to set up and has a push-button locking mechanism for its ball head. Because of its universal 1/4-20 thread, it can be used with a wide variety of devices, from iPhones to compact system cameras or even entry-level SLRs—up to a maximum weight of 1.4 pounds. (The Panasonic Lumix GM1 pictured weighs 7.2 ounces, for example.)



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14. Art Photography: Still Life
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16. Elevating Your Perspective: Photos from Above
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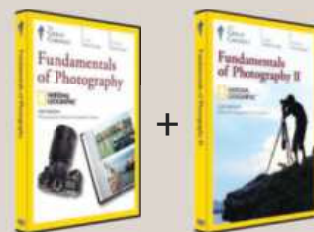
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WHO'S IT FOR: Perfectionists who know they need a tripod for the absolutely sharpest photographs.

WHY I LIKE IT: My favorite camera tripod is a Manfrotto and they know how to build 'em, even tiny ones like the PIXI.

DiffCase, makers of the PhoGo camera case for the iPhone 5/5s, also manufactures a slick and inexpensive (\$20) tripod adapter. Their Brushed



Aluminum Tripod Mount works with the iPhone 4s, 5s, and 6/6 Plus, and iPods, as well as Samsung's Galaxy S4/S5/S6, Nokia, LG, HTC, Motorola, and other smartphones. It securely attaches a phone using a standard 1/4-20 thread and has a spring tensioner that adjusts and expands to grip your smartphone in either landscape or portrait mode. The adapter is CNC machined brushed aluminum within an ABS housing with a

no-scratch foam interior and is available in a black or clear coat finish. It easily fits in your pocket, making it simple to take on and off. It has room for adding lenses and other accessories and can be used with or without a case.

WHO'S IT FOR: Smartphone shooters who need support.

WHY I LIKE IT: Good-looking design and fair price make for a good combination for cell phone photographers.

LENS BE FRIENDS

While rumors abound—hey, it's the Internet—that Schneider Optics is leaving the large format lens market, they've introduced iPro Lenses for the iPhone 6/6s and 6 Plus/6s Plus using cases made by Element Case. The case features a stainless steel bayonet mount to attach lenses that are built to the same standards as Schneider's professional still and cinematography lenses. The case has a pair of 1/4-20 taps for attaching to a tripod with buttons that allow the iPhone to be powered on and off, the volume to be increased or decreased, or the camera's shutter to be activated. A Trio Kit (\$279) includes a case, a three-section handle, a 2.5x macro lens, a 0.45x super-wide-angle lens, a 2x telephoto lens, and a lens cap. The lenses are easily swapped using the case's bayonet mount that precisely places the lens over the iPhone's own lens.



WHO'S IT FOR: Photographers who want to maximize image quality from their smartphone's sensor; the iPhone 6 Plus sensor, for example, only measures 4.89x3.67mm.

WHY I LIKE IT: Back when I was a large format shooter, Schneider's 90mm f/8 Super-Angulon was my favorite lens. These iPro Lenses should let you get the most out of a smartphone.

Ollclip offers a number of relatively affordable and versatile lens options for smartphones, including the iPhone and the Samsung Galaxy S4/S5. Their 4-in-1 Lens

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for the iPhone 6/6s and 6 Plus/6s Plus (\$79) includes fisheye, wide-angle, 10x macro, and 15x macro lenses. The device slips over the top of your smartphone and onto the camera lenses—no extra parts are needed.

The lens set can be attached to a front- or rear-facing camera and can be switched between fisheye and wide angle, with each lens unscrewing to reveal a macro lens. It comes with a lanyard and three pendants, so it can be worn for easy access, as well as a storage bag and lens caps.

WHO'S IT FOR: Smartphone photographers who want versatility at an affordable price.

WHY I LIKE IT: Clever design. I really like the red model; it would look great on my gold iPhone.



Photojojo (no relation) has always had lots of interesting photo-related gadgets and gizmos, including accessories for smartphones. Their Iris Phone Lens uses a mount system that fits over the thickest and thinnest of phone cases—excluding waterproof and battery cases. Iris works with a wide variety of phones and takes advantage of the sensors used in the iPhone 6s and Samsung S6. The lens has diamond-polished glass elements that feature a vacuum-deposited anti-glare coating. The wide-angle lens covers 100 degrees, while the “full-frame” fisheye covers 180 degrees using three—count ’em—ground-glass elements to produce no vignetting. The macro lens produces 10x magnification at a 3mm focusing distance. An individual lens is \$69 and a three lens set is \$109, as I write this.

WHO'S IT FOR: Smartphone photographers who need more than what the built-in camera provides.

WHY I LIKE IT: Clever case-based lens solution at affordable prices.

A CASE OF THE SMARTS

The Ztylus Lite Series Camera Kit for the iPhone 6/6s (\$99)—the company also makes products for the iPhone 5/5s and 6 Plus/6s Plus—is a case and lens system that lets you use an auxiliary lens, case, and screen protector all at once. The case is made from polycarbonate lined with microfiber with an integrated metal kickstand for hands-free viewing

of multimedia, managing photos, or displaying clocks and calendars. The kit includes the Revolver 4-in-1 Lens Attachment so you can attach a fisheye, macro, or wide-angle lens, or a circular polarizer to the Ztylus case. Their Smart-Flip technology lets the lens flip out and automatically lock into place. The optional (\$59) LED Ring Light Attachment has stepless adjustable temperature controls, allowing you to adjust its color temperature to match your lighting situation.

WHO'S IT FOR: Smartphone photographers who want more control over their images.

WHY I LIKE IT: It's a fair price for the versatility offered and the ringlight is a nice option.

BACKING UP IS EASY TO DO

The Targus Backup Battery for Smartphones (\$59) features a 5.0-volt output, perfect for anyone who needs extra power. Featuring 2000 mAh of battery capacity, you get triple talk time from your smartphone with a four-level LED battery indicator that keeps you up to date on charging status. Just connect the backup battery to any smartphone to recharge and continue calling, gaming, or surfing. The backup battery can be recharged from any standard USB port and is compatible with the Targus USB Fast Charger (\$75) for rapid charging. Thin and compact, the backup battery can be packed into luggage for travel.



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GRAB YOUR LIGHTS AND *LET'S GO*

The **Vagabond Lithium Extreme** offers the highest level of performance to reliably power your flash units on location - both your monolights and pack-and-head systems - offering a high yield of shots and fast recycle in a durable, yet lightweight package (just 6 pounds!).

- **true sine wave power source** from the 400W continuous power inverter
- LiFePO4 battery - the **safest lithium battery** available (10+ year lifespan)
- powers multiple flash systems with a combined **total up to 3200Ws** - 1 VLX can operate an entire 4-5 light system
- **lightning-fast recycle** and **long battery life** - approx. 500 full power shots at 640Ws, recycling in less than 2 seconds

*shown right with our
Einstein E640 flash unit
and our **OMNI reflector** on
our **13-foot light stand**,
with the **optional VLX**
carrying bag and **optional**
3-foot power cord
(all flash units, stands,
and accessories are sold
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WHO'S IT FOR: Everybody with a smartphone, because everybody needs more power.

WHY I LIKE IT: Targus makes lots of great products and this fills an important niche.

AND NOW FOR SOMETHING COMPLETELY DIFFERENT

The ProScope Micro Mobile Digital Microscope Kit from Bodelin Technologies (\$114) is available for the iPhone 4/4s, 5/5s, 6/6 Plus, 6s/6s Plus as well as the Samsung Galaxy S4. It turns your smartphone

into a handheld digital microscope with magnification of 20-80x. The kit features an anti-reflection coated glass lens system with 12 LEDs arranged in two six-row banks. There's a built-in dimmer dial for adjusting brightness, contrast, and detail. You charge the internal 340 mAh lithium-ion battery from a USB power source using a mini-USB cable and can expect at least five hours of runtime. In addition to handheld operation, there is an integrated table stand and a 1/4-20 hole for tripod mounting.

WHO'S IT FOR: Macro photography enthusiasts and maybe armchair scientists.

WHY I LIKE IT: Singularly clever idea. ■

Joe Farace uses hand-me-down smartphones that are cast off by his wife. Right now that's an Apple iPhone 5s, but who knows what lurks around the corner. You can catch his iPhone snaps on Instagram and visit joefaraceblogs.com for a look at what he's up to on a daily basis.

Lightning Bug™

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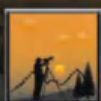
Simple to use! Just mount the Lightning Bug™ on your camera hot shoe, connect the interface cable, and the Lightning Bug™ does the rest!

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LensCoat protective covers slide on and off like a sleeve, leaving no residue. Some covers feature clear, flexible UV-PVC windows over important controls and displays, allowing you to use the equipment with the cover on.

Lens Covers

- Available with a custom fit for most popular lenses
- Also available in white for Canon lenses



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- Male and female ends on removable shoulder strap allow for strap to be used to secure bag
- Removable reinforced insert panels allow you to configure the weight and support
- Removable harness (sold separately)
- Multiple connection points to secure the bag
- Built to last with heavy-duty water-resistant Codura and lightweight, water-resistant nylon lining
- Soft sided construction allow the bag to be folded nearly flat
- M.O.L.L.E webbing system to easily add pouches & accessories
- Expandable exterior mesh pocket
- Available in Black, Digital Camo, Forest Green Camo, or Realtree Max4 • Made in the USA



Shown with optional harness

3Xpandable Internal dimensions 8" x 8" x 19.75" or 23.5" or 27.75"
Accommodates camera body with lenses such as Canon 200-400mm, 300mm f/2.8, 400mm DO, 500mm, Nikon 200-400mm, 300 f/2.8, 500mm, Sigma 500mm, 300-800mm, Sony 500mm

4Xpandable Internal dimensions 9" x 9" x 21.5" or 24.5" or 28.75"
Accommodates camera body and lens such as Canon & Nikon 400mm f/2.8, 500mm, 600mm, 800mm



Folded Flat

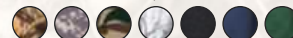
RAINCOAT 2

LensCoat® RainCoat 2 provides protection for your camera and lens from the elements like rain, snow, salt spray, dirt, sand and dust while allowing you easy access to the camera and lens controls. It has all same great features as the original RainCoat but adds an additional integrated pocket with foldaway arm sleeve on the left side for easier access to zoom and focus. The RainCoat 2 comes in two sizes **Pro** (for DSLRs with lenses from 300mm f2.8 - 800mm) and **Standard** (for DSLRs with small lenses up to 400mm f5.6). The RainCoat 2 is constructed from a lightweight waterproof, breathable poly tricot material. The seams are tape sealed for maximum protection.

- Lightweight waterproof, breathable poly tricot material
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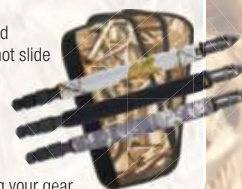
X-Small	2.75" to 3.25"	X-Large	4.75" to 5.25"
Small	3.25" to 3.75"	XX-Large	5.5" to 6.25"
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DXO ONE REVIEW

Lab Review lab tests and comments supplied by BetterNet, *Shutterbug's* TIPA-affiliated testing lab. *Shutterbug* is the sole US representative within TIPA, a worldwide association of photo and imaging magazines.

Edited by George Schaub



The DxO One is a very compact camera with a 20MP sensor that uses an Apple iPhone as both an electronic viewfinder and control center. The fixed focal length lens of the DxO One is covered by a slider cap on the front which when moved also activates the camera.



The camera offers a very small touchscreen as a status display. Swiping over the screen will show additional setup information.



The camera uses microSD cards for recording photos and videos. Additional copies of the photos can be saved simultaneously on the smartphone.



The "Lightning" interface for the smartphone connection is located on the left-hand side of the camera and flipped out by moving the slider cap on the front to its lowest position. The camera offers a USB interface for image and video data transfer to the PC.



The "Lightning" connector between the DxO One and Apple iPhone allows users to rotate the phone like a swivel screen on a standard camera. The large iPhone 6 Plus illustrates the small body of the DxO One.

SINCE THIS IS *Shutterbug's* Mobile Photography, Apps, and Social Media issue, we've decided to take another look at a device that's designed for all three of those things: the DxO One.

The DxO One is a pocket-sized camera module for the Apple iPhone or iPad that offers a one-inch sensor with 20MP resolution and a fixed focal length of 32mm (35mm film equivalent). The camera uses the iPhone and an app as both the control center and electronic viewfinder.

Reminiscent in functionality of Sony's QX1, which needs a smartphone and establishes a connection between the camera module and smartphone by Wi-Fi, the new DxO One differs in that it offers a direct hardware connection to the Apple mobile device via the "Lightning" interface. That's the reason why it can only be used with Apple mobile phones, while the Sony allows use with iOS or Android devices.

CAMERA BUILD, LAYOUT & PERFORMANCE

The camera's front cover plate has to be pushed down to pop up the "Lightning" port of the camera on its left-hand side, which allows for smartphone connection

to the camera. The smartphone starts the DxO camera application automatically.

Hypothetically, the camera can be used with one hand, but we didn't trust the structural stability of the small "Lightning" male plug to hold the Apple iPhone 6 Plus used for the test: We took all images by using both hands for the camera and smartphone. Nevertheless, the DxO One handling is easier than Sony's bracket/clip system and Wi-Fi connection. The camera (and the smartphone) doesn't offer a tripod socket, so for our test images (resolution chart, test box image, dynamic range, and ISO speed test image), which require a stable tripod system, we used a combination of a tripod and some clamps—Cullmann's Flexx system.

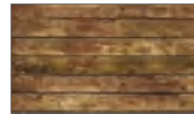
The free camera application allows for use of the smartphone as a very large electronic viewfinder. It offers manual control on focus, exposure settings, and more. Images can be taken by using the virtual shutter release button on the screen or the shutter release button on top

of the DxO One. If you are used to shooting images with a smartphone, then setting up this camera by touchscreen operation is very comfortable.

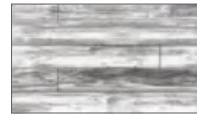


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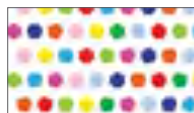
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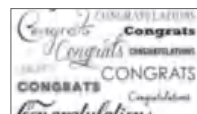
DEEP BLUE HAZE
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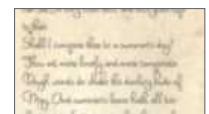
WINTER FROST
#P-PA5318WFR



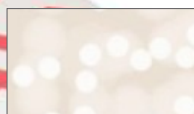
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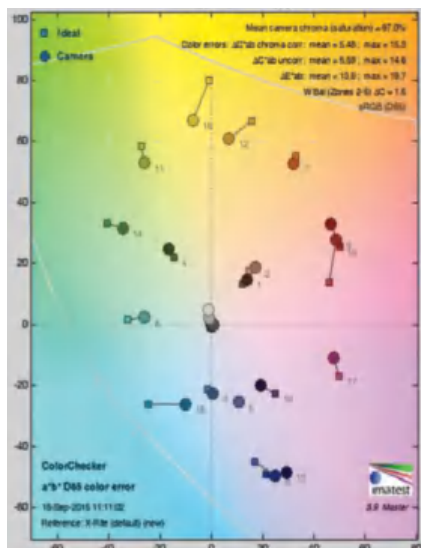
During our tests we had a system crash, which is very, very unusual for a camera. When shooting about 10 Raw images the DxO One started to save the images but didn't stop or finalize the process. After waiting for 25 minutes and for any further reaction from the camera, we had to use a paper clip to press the very small reset button/hole, located between the microSD card slot and the screw on the rear side of the camera.

COMMENTS ON IMAGE QUALITY

COLOR: The white balance system of the DxO One causes a rising shift into the yellow area of the color space when recording brighter neutral tones. The test box chart was reproduced with slightly warmer colors. Red nuances are a bit boosted and exaggerated, but skin tones are reproduced very exactly. The overall color performance is very good. Real-life scenes are reproduced with natural-looking colors.

SHARPNESS: The camera reproduced the test chart with 3,348 of 3,604 lines per picture height, which is a very good result. The image processing system of the DxO One uses an intense sharpness

filtering which causes some clipping and overshoot effects, so contrast lines may be exaggerated. The test box shot shows an average differentiation of colors in the colored spool. We attributed this reduction of detail reproduction to the fact that anti-



While there is a slight shift to yellow in neutral areas and reds are boosted, the overall color performance is very good. Real-life scenes are reproduced with natural-looking colors.

noise filtering is in effect at ISO 100. The test image was shot with standard settings: P mode, ISO 100, standard color mode.

NOISE: The camera performance in our noise tests was good. The camera keeps luminance noise on a low level. The y-factor keeps below 1.0 percent even at ISO 3200. The color noise is discreet, but beginning with even lower ISO settings, which increases upon raising the ISO speed, the anti-noise filtering gets visible in homogeneous color areas (gray pattern in our test chart). When shooting at ISO 3200 (and higher speeds) the anti-noise filtering gets very aggressive and causes a visible loss of details and contrast lines in the image. At ISO 6400 the gray pattern differentiation becomes nearly invisible. The dynamic range results are on a good level for a compact camera. The DxO One showed a maximum of 9.56 f/stops.

COMMENTS ON VIDEO FUNCTIONS

The DxO One is able to record Full HD video with 1920x1080 pixels. It can record these videos with up to 30 frames per second, while the iPhone 6 Plus, which was used for the test, allows video shooting up to 60 frames. With 60 frames the

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The reproduction of fine details and differentiation of colors is reduced by the anti-color noise filtering, the effect of which becomes visible in images taken at ISO 100. This is noticeable in the colored spool in the upper right of the test box shot.



The shift of brighter colors into the yellow area of the color space is noticeable in the background of the portrait shot. The reproduction of skin tones is very good.

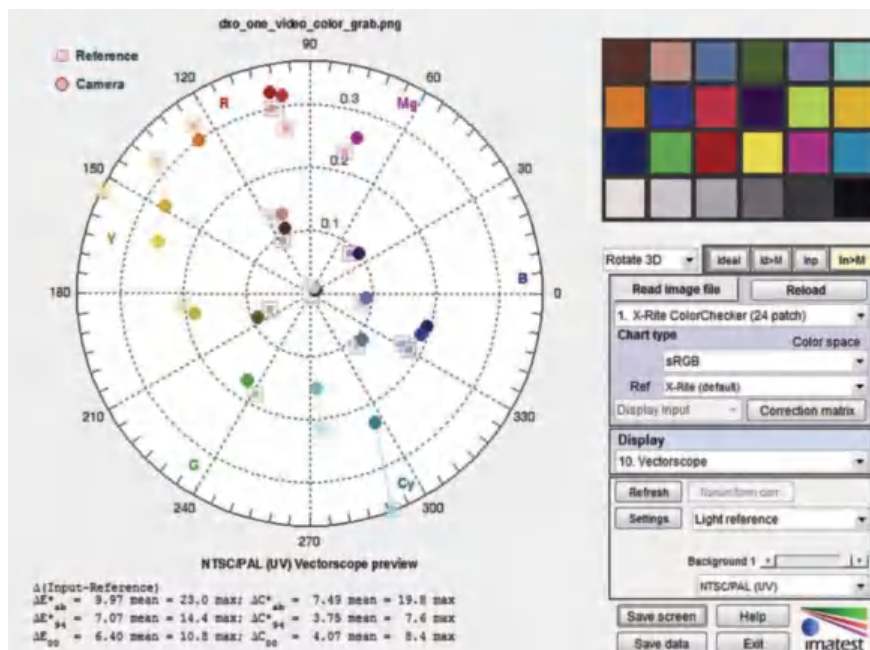
smartphone is able to reproduce fast-moving objects on the screen and create slow-motion effects.

The DxO uses Apple's MOV file format and H.264 compression technology for its video recordings. It doesn't allow setup of exposure or ISO speed settings manually when recording video; it switches directly into the AUTO mode when the user chooses video recording mode on the smartphone screen. That's why we can only provide one result for our noise and dynamic range test. In our lab tests the AUTO mode caused overexposure so the result chart couldn't even give a hint of the noise and dynamic range performance of the camera in video mode.

COMMENTS ON VIDEO QUALITY

The camera reproduced sample field shots nicely, although videos that included white walls are reproduced very brightly and were often burned out. Colors look great and are a little warmer than videos made for other camera tests. The color chart was reproduced with the same shift of brighter neutral tones into the yellow direction that occurred in the still image test. The red nuances are very saturated, but all other colors show only minor color errors. When recording videos, the DxO One reproduced skin tones nearly perfectly.

However, the result of the resolution test is a little disappointing. The camera reproduced the ISO 12.233 chart with 683 of 1,080 lines per picture height, which is only an average level for today's compact cameras. As mentioned above,



The color chart was reproduced with the same shift of brighter neutral tones into the yellow direction that occurred in the still image test. The red nuances are very saturated, but all other colors show only minor color errors.

the dynamic range and noise charts aren't meaningful because the AUTO exposure mode causes a highly overexposed reproduction of the grayscale pattern. ■

The DxO One has a list price of \$599. For more information, visit dxo.com.

LAB REVIEW is where we publish web-exclusive lab reports on cameras. To read more Lab Reviews, please go to the *Shutterbug* homepage at Shutterbug.com and click on the Reviews tab on the top navigation bar. New photo gear reports are published frequently, so check Reviews for more equipment evaluations from *Shutterbug* writers.

PROS

- Very good image quality for a one-inch sensor system; very good resolution and color results
- Very compact and highly portable
- Control app allows for setup of parameters manually when taking images (note: recording video will switch all back to AUTO mode)

CONS

- Very small status display (only rudimentary setup information)
- Handling sometimes a little awkward; difficult to use with one hand
- Currently iPhone/iPad only; no Android support

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NIKON AF-S NIKKOR 24-70MM F/2.8E ED VR

NIKON ADDS VIBRATION REDUCTION AND ELECTRONIC APERTURE CONTROL TO ITS MID-RANGE ZOOM *By Stan Trzoniec*

LIKE MANY PHOTOGRAPHERS, when Nikon introduced their 20-35mm f/2.8 lens I just had to have one. Being a commercial photographer, the ability to carry a zoom that would cover this field of view was very handy, especially for assignments that involved shooting in buildings or offices for public relations clients. While the lens was exciting, the best images were captured at around f/5.6 to f/8 when the corners started to match the sharpness of dead center. Following that was the Nikkor 28-70mm f/2.8, which was more commonly known as the “beast” in photographic circles because it gave us more breathing room at the long end, complete with AF-S focusing. Although it weighed in at two pounds, it was a sharp lens!



Progress never stops, so the 2007 launch of the Nikkor 24-70mm f/2.8G ED, complete with Nano Crystal Coat and ED (Extra-Low Dispersion) glass, was the next step in the evolution of Nikon’s mid-range zoom. In all honesty, this lens has turned out to be my go-to lens out in the field and especially on long hikes.

Now we have yet another new 24-70mm f/2.8 to consider for our photographic outings, this one designed for full-frame cameras: the AF-S Nikkor 24-70mm f/2.8E ED VR. (DX users can extrapolate

the difference, allowing for a lens that nicely fits into a 36-105mm category.) Let’s take a closer look at this new potential “master of the mid-range.”

FEATURES & BUILD

Price is always a touchy subject and you are looking at a 33 percent hike in the price (from around \$1,800 to \$2,400) of the new Nikkor 24-70mm f/2.8E ED VR lens, along with a bit more weight: from 31.7 ounces to just over 37 ounces. Because of the weight factor, this is one lens you do not want around your neck for casual travel shooting on vacation when attached to a professional DSLR body.

No doubt, this lens is big for a mid-range zoom and actually gains some width in the body, especially on the front end. Where the older model came in at 80mm across the front of the lens barrel, the new one comes in at 85mm. Therefore, and you know where I am going with this, you now need 82mm filters and larger expensive polarizers to replace the almost now standard 77mm filters we all like so much today. Overall, it grew from 5 1/4 inches to 6 1/8 inches from the front element to the lens mount at the rear with the lens set at 50mm.

Inside there are some big additions to the lens such as 20 glass elements in

On the right we have the Nikkor 24-70mm f/2.8G ED introduced in 2007. While it has a mechanical lever for aperture control, the new Nikkor 24-70mm f/2.8E ED VR on the left does not. The new lens features electronic aperture control so check your camera compatibility before buying.

Photos © Stan Trzoniec



One of my favorite haunts is the Roaring Brook near Arlington, Vermont. From one end to the other plenty of photo opportunities exist with this example off a tripod at 1/10 second, f/22 at 24mm. Note sharpness front to back.



Turning around I found these patterns in the water by taking the lens up to 52mm. The exposure was a 1/2 second at f/22 to soften the patterns under the running water for a more pleasing effect all around.

16 groups with a few exotic elements, including two ED, one aspherical ED, three aspherical, and one HRI (High Refractive Index) element. Here's what Nikon has to say about the HRI glass: "With a refractive index of more than 2.0, one HRI lens can offer effects equivalent to those obtained with several normal glass elements and can compensate for both field curvature and spherical aberrations. Therefore, HRI lenses achieve great optical performance in an even more compact body." In addition, the Nikkor 24-70mm f/2.8E ED VR lens features the standard Nano Crystal Coat, plus Super Integrated and fluorine coatings to boot.

The big news with this new 24-70mm

lens is that it adds Vibration Reduction (VR) image stabilization technology, offering a Nikon-rated four stops of improvement. I find this to be a critical enhancement, which, somewhat, justifies the price and weight hike.

The usual controls are on the left side of the lens along with a horizontal slide switch housing the Off, Normal, and Active selections. Nikon's proprietary Silent Wave Motor is included in the mix and when it comes to speed, I would rate this new 24-70mm lens about equal to its predecessor. There's full-time manual focus override available any time in the shooting process. Meanwhile, the lens' internal focus actually lightens the overall



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weight while balancing it since the lens maintains its length while zooming.

With an eye to the future, this new Nikkor 24-70mm f/2.8 is an “E” lens, making the aperture control electronic instead of mechanical. Nikon’s Electromagnetic Aperture control is designed to help capture more consistent exposures during high-speed shooting bursts. To shoot pleasing blurred backgrounds (aka bokeh), the diaphragm in the lens offers nine blades. It stops down to f/22.

PERFORMANCE

When it comes to the sharpness of any lens, naturally it is up to the individual photographer to bring out the best in any optic. That means control over technique, the use of a tripod, and careful post-processing. This is why I was concerned over a DxOMark report on the Nikkor 24-70mm f/2.8E ED VR that claimed this lens had “disappointing scores” during testing. As a working photographer, I don’t have access to sophisticated benchmark equipment to test any lens scientifically,



With the ISO at 400 and the VR turned on, I managed to get closer to the ground shooting at f/22 to gain the most in depth of field from front to back at the Old First Church in Bennington, Vermont. Active D-Lighting was turned on to compress the tones of the sky and the church.


so I have to go with my gut reaction during field testing, common sense, and what I see in my prints and on the screen.

For testing, I used a Nikon D4S, a sturdy tripod, and the use of my shed. With plenty of old wood, open grain, and a perfect histogram to work with, here are my findings of both the new and older (non-VR) 24-70mm lenses.

First off, I know my older 24-70mm f/2.8G ED lens is sharp. Having it for years on end, traveling around, this lens yields prints large enough (sometimes to 20x30 inches) for art shows. I have never been disappointed with this product and will continue to use it. Checking my records, the middle part of the aperture range (around f/5.6) is the best, but venturing into the forbidden grounds of f/16 and f/22 has yielded me more than acceptable results, especially when shooting landscapes.

Here is my take on the new 24-70mm f/2.8E ED VR lens. I process everything with Nikon Capture NX2 at 100 percent. I don’t know what DxOMark uses for settings, but reading their reports the numbers to me are so close in some respects it could be a tie. With this new “E” lens, they are right, at f/2.8 most any lens is sharp in the center with some softening at the edges at 70mm. But if you use this for portraits, I see no issue here.

For outdoor work, I use 70mm a good deal of the time, rarely if ever do I shoot at f/2.8. However, looking at my tests, I




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Ray Quigley

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Naturally, Vermont is not Vermont without a covered bridge. Using the VR on the lens, I photographed this pristine bridge at 1/50 second at f/5.6 with the lens set at 35mm. Take note of the extreme sharpness this lens can deliver.



"And miles to go before I sleep" are the ending words to my favorite poem by Robert Frost. Paying a visit to his grave behind the Old First Church, I shot this at f/13 at 1/250 second to pick up all the details in this photo.



This newly painted barn in Manchester, Vermont, was shot at 60mm at f/4 at 1/80 second, handheld, with VR turned on.



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Shooting wide open at $f/2.8$ you can see the swirling bokeh this lens delivers in the background. At 65mm, the overall sharpness from side to side makes for a pleasing subject in the cemetery.



Always looking for a subject that can squeeze the most out of my reviews, this mausoleum from 1883 fit the bill. You can count every branch, berry, and leaf on this overgrown tree.



Moving up the street, I came across the Bennington Battle Monument built to commemorate the Battle of Bennington. Over 300 feet tall, it is a perfect subject for the Nikkor 24-70mm f/2.8E ED VR lens. Looking close you can see a bit of distortion creeping in at the very bottom of the photo at 24mm but it quickly disappears as you move up a few feet.

believe the older version has a bit of a leg up on the newer version when it comes to sharpness. With the new lens at 24mm, I found f/5.6 perfect for my needs. In the middle at 50mm, f/5.6 is still good, but f/8 would be my choice. At 70mm, f/8 was good, f/11 slightly better with the corners coming in to round up the package. At f/22, no matter the focal length, the diffraction devil sneaks in, but that is true for just about all lenses made today.

Vignetting is not a problem; most cameras will compensate for this as will software, and wide open at the lower settings (24mm) is where I found a touch of it. Depending on the focal length, I did see a hint of some barrel distortion, especially at the wider end if you had a straight line on the edge of the photo. Looking at all the results, the MTF curves are close to each other—really close! I think, for the most part, the newer lens is a tad sharper, but keep in mind that samples can change over time as well as your technique so we might be a bit fussy here.

I had the opportunity to test this lens in Vermont just before the winter holidays, spending three days around Manchester and Arlington. I took the lens everywhere I could, taking photos at different apertures and shutter speeds, using the D-Lighting and the HDR features in the Nikon D4S

when needed. The tripod went in the trunk of the car because I wanted to stop at the Roaring Brook outside Arlington; the day I stopped was overcast, making it perfect for slow exposures on the stream. Along with covered bridges, the Old First Church and a stop at the Robert Frost gravesite behind this impressive structure in Bennington were on the hit list. Except for the lack of using my 77mm filters on the lens, I had an excellent shooting experience with this improved Nikkor.

CONCLUSION

In conclusion, the plain facts are that the newer version has gained some weight, takes a larger filter size, works only with the more recent cameras (because of electronic aperture control), and costs more. If you compare apples to apples, to me, in the end there is no reason to upgrade, especially if you are happy with the previous version. On the other hand, if you're thinking about buying the new Nikon D5 DSLR with its jump in frames per second (12 fps with full AE and AF, or 14 fps with the mirror locked), are searching for the Holy Grail in sharpness, need the VR option, and want the latest and greatest lens, this "E" version could be for you. I don't think you'll be disappointed in the least. ■

PRICING

The current retail price on the Nikkor 24-70mm E lens is \$2,396, which includes the CL-M3 case, 82mm front lens cap, LF-4 rear lens cap, HB-74 lens hood, and a five-year Nikon warranty.



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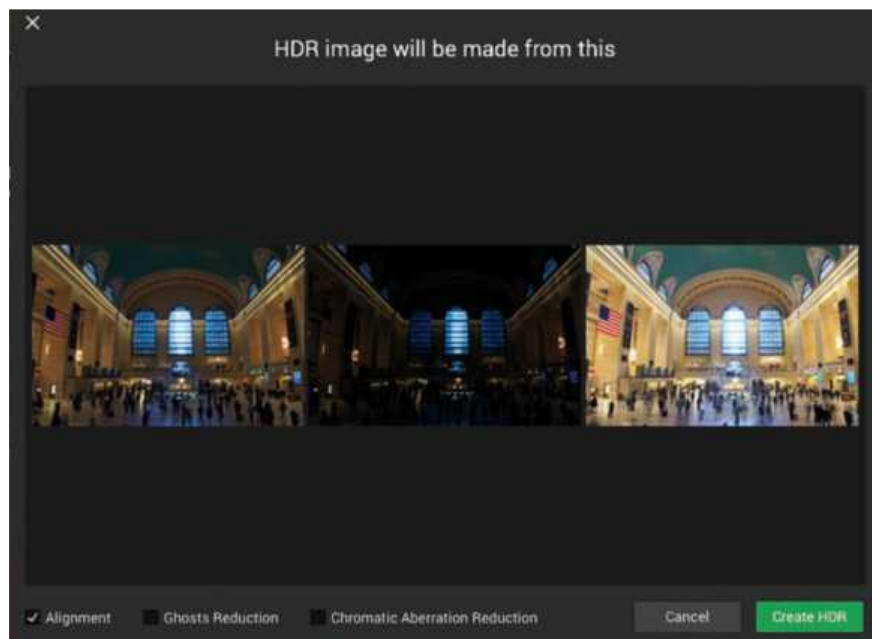
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#1: Loading photos opens this screen, which displays the bracketed shots that will be combined to create the final HDR image, as well as correction controls.

click “Load sample images” to work with a set of three brackets of London taken by Ratcliff. For my trial, I loaded three shots of the interior of Grand Central Station, New York, which I had bracketed at -2, 0, and +2 stops, changing shutter speed while maintaining a constant aperture.

Loading photos opens the screen seen in #1, displaying the bracketed shots that will be used to create the final HDR image. At the bottom, you can check boxes for Alignment, Ghosts Reduction, and Chromatic Aberration Reduction. I always check Alignment for a handheld series, but also when shooting on a tripod just in case it was jarred. Ghosts Reduction aims to eliminate blurs when a subject moves between one bracketed shot and the next. There are cases where this is indispensable, but for Grand Central Station, I wanted blurred multiples of the moving people to convey the sense of energy and motion emanating there.

DIFFERENT LOOKS

Once you’ve checked the desired controls, click on the green Create HDR tab. This opens the main Aurora HDR Pro interface, #2. The default rendering is designed to be a natural look. I found it a tad dark with this subject. So I next chose the Basic preset category. You’ll find presets, #3, at the lower right of the main window, in these categories: Gift Pack, Trey Ratcliff Presets, Basic, Realistic HDR, Dramatic, Landscape, Indoor, Architecture, Favorites, User created, and All.

Clicking on the preview thumbnails along the bottom of the main window, you can quickly try many different interpretations of your photograph. From the Basic presets group, seen along the

AURORA HDR PRO

MACPHUN AND PHOTOGRAPHER TREY RATCLIFF TEAM UP TO CREATE A NIFTY, ALL-IN-ONE HDR SOFTWARE SOLUTION

By Howard Millard

HDR, AS MOST PHOTOGRAPHERS KNOW, stands for High Dynamic Range, allowing you to capture a wider range of highlight and shadow detail than you could in a single frame. You create an HDR image by shooting several identically framed shots of the same scene at different exposures, often with three brackets such as -2, 0, and +2 EV. The newest kid on the HDR block is Aurora HDR Pro from Macphun, currently for Mac only, but with a Windows version in the works.

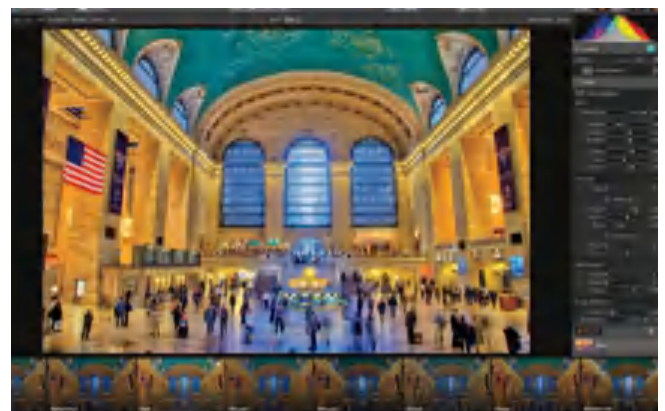
There’s a lot of quality competition in HDR software, so how does Aurora HDR Pro distinguish itself? The interface is clean and contemporary, but what really stands out is the plethora of controls at your disposal to fine-tune and personalize your vision. You can use Aurora as a stand-alone app and as a plug-in for Adobe Photoshop, Adobe Lightroom, and Apple Aperture.

Created for the professional or advanced user, Aurora HDR Pro was developed with travel photographer Trey Ratcliff. The broad range of file support includes native Raw formats, JPEG, Photoshop PSD, 8- and 16-bit TIFF, PNG, and GIF. Advanced tools include an unlimited number of layers for selective application of effects and textures, an unlimited number of exposure brackets, layer blend modes, luminosity masking, chromatic aberration reduction, gradient masking, signature presets by Ratcliff, custom textures, a built-in de-noise tool, and more.

ALL-IN-ONE SOLUTION

Aurora HDR Pro is designed as an “all-in-one” start-to-finish software solution. You don’t need to do the tone mapping in one application, then switch to another tool for color enhancement, noise reduction, adding textures or anything else. Aurora HDR Pro offers over 40 presets with live previews that deliver striking results with a single click. Conversely, you can use Aurora solely to enhance a single photo, with or without adding an HDR effect.

Opening Aurora HDR Pro brings up a splash screen, where you can drag and drop your HDR brackets or a single image. For a test run, you can



#2: In the main Aurora HDR Pro interface, live previews of presets run across the bottom of the screen while a comprehensive set of tools appears in the right column.

Photos © Howard Millard

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#3: Some 40 presets are grouped in these categories: Gift Pack, Trey Ratcliff Presets, Basic, Realistic HDR, Dramatic, Landscape, Indoor, Architecture, Favorites, User created, and All.



bottom of #2, choices include Realistic, Realistic Vivid, Bright—which I chose, HDR Look 1, HDR Look 2, Detailed, Dreamy, Romantic Glow, and Smooth. The Bright preset, #4, yielded a wide range of detail, opening up the very dark ceiling, giving a warm glow to the stone surfaces, and a lovely blue-purple hue to the daylight coming through the windows. Using the same brackets, I tried the Dramatic B&W preset to render a striking, moody, and detailed interpretation, #5, glowing with rich blacks and bright whites.

The main window interface shows you the range of your brackets such as -2, 0, +2, the ISO you used, focal length and f/stop, and the pixel dimensions. The default HDR merge is to a 32-bit file. Many of the presets are stunning right out of the click, as it were. But if you like to finesse and fine-tune, Aurora HDR Pro has more sliders and controls than you can imagine.

HDR TOOLS

In the right-hand column of the main window, #2, you find a color histogram, Layers, and a long list of Tools, each with multiple controls: Raw Tone Mapping, Structure, and HDR De-noise. Next come Image Radiance (adds a dreamy glow to the entire image), Color, Details, and Glow (affects only the highlights). Scrolling

further down the Tools column shows Top and Bottom Lighting, Tone Curve, and Color Filter. The Tools are rounded out with Color Toning and Vignette.

To check out Aurora's naturalistic options, I opened a fall river scene bracket of -1, 0, and +1 that I had shot under overcast light. Selecting the Realistic preset group, I chose Realistic Detailed, which did a nice job, albeit a tad oversaturated in color for my taste, #6. With Aurora, you can dial down the effect with a slider right inside the preview box, or you can use several of the color controls in the Tools column. Check out the crop of this fall image, #7, showing fine detail in the leaves, tree bark, and rocks.

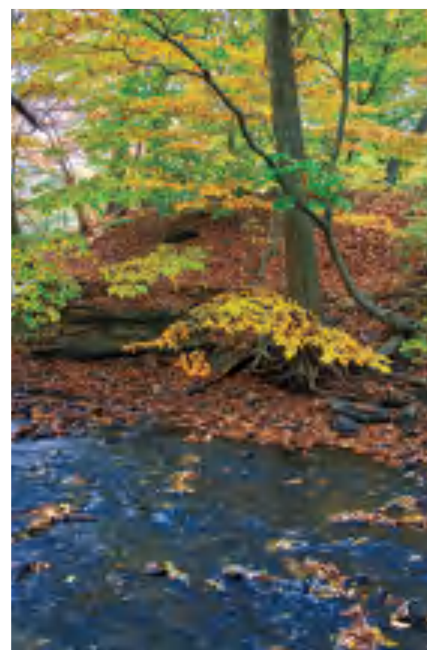
HIGH-OCTANE OPTIONS

Sorry, but I couldn't resist the iconic HDR rusting old car shot, #8. I bracketed this aging Buick at -2, 0, and +2, then loaded the three original Raw files. From the Aurora HDR Pro presets, I selected Trey Ratcliff. By clicking on the eye icon at the top of the window, you can see your original, shown here—kinda drab, right? So I selected the "Party in My HDR Pants" option (you can't make this stuff up, I didn't name it, just used it). The Party option provided that surreal exaggerated HDR look, which I find appropriate for oxidizing metal and

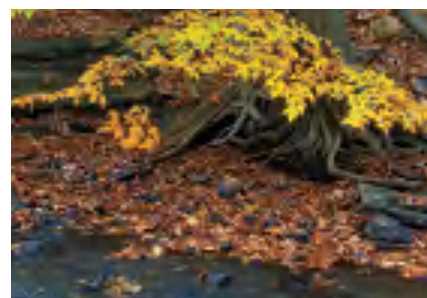


#4: Applying the Bright preset from the Basic category to my bracketed series of Grand Central Station yields a wide range of detail, opening up the very dark ceiling, giving a warm glow to the stone surfaces, and a blue-purple hue to the daylight coming through the windows.

#5: Using the same Grand Central Station brackets, Aurora HDR Pro's Dramatic B&W preset renders a striking, moody, and detailed interpretation, glowing with rich blacks and bright whites.



#6: To check out Aurora's naturalistic options, I selected the Realistic preset group, then chose Realistic Detailed.



#7: A significant crop of the fall image, #6, shows fine detail in the leaves, tree bark, and rocks.

creaking architecture, #9. The detectives among you will notice that I removed the new red car behind the main subject with Photoshop CC 2015's Clone tool.

Once you've got the look you want, you'll select File>Save, right? Not so fast. If



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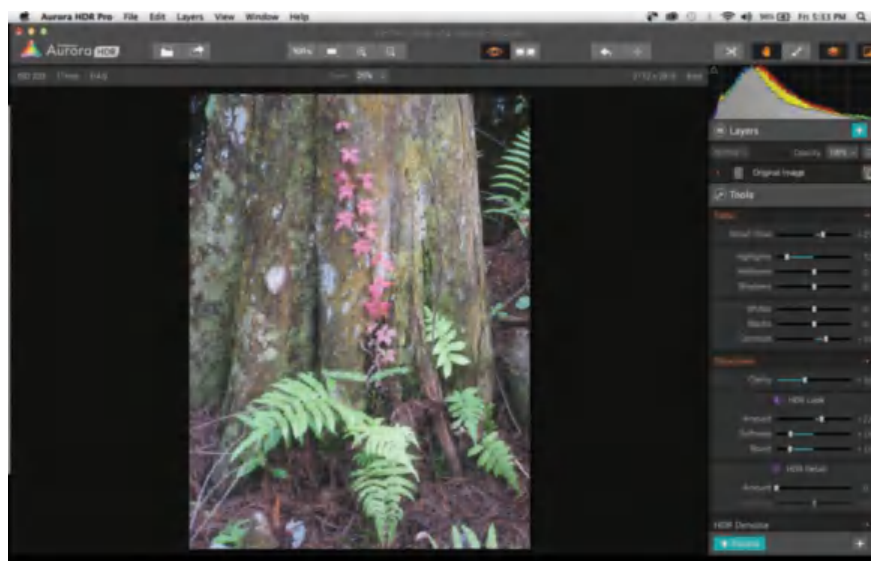
Patent # 6,454,228 B1 & 5,934,628



#8: No, I couldn't resist the iconic HDR rusting old car shot. But the original, shown here, is underwhelming. To see your original, click on the eye icon at the top of the window.



#9: From the Trey Ratcliff presets, I selected the "Party in My HDR Pants" option, which provided the surreal exaggerated HDR look I find appropriate for oxidizing metal and creaking architecture.



#10: To see how Aurora HDR Pro would fare with a single image (no bracketed exposures), I chose this JPEG shot from an older point-and-shoot, taken in dim overcast light in Florida's Fern Forest, and not particularly sharp.

"The result, #11, is indeed a magical transformation—rich color, dramatic mood. Aurora HDR Pro's alchemy turned lead into gold."

you choose File>Save, Aurora saves the file in its native .mpau format. One quirk about Aurora HDR Pro is that it does not have a Save button. It's a minor issue, but you have to choose File>Export to Image. Then a choice of output formats and color spaces will be presented to you. Maybe we'll get a one-click option in the next upgrade?

Finally, I wanted to see what Aurora could do with a single image, one of those you wish you'd taken exposure brackets for, to do HDR, but didn't think of it at the time. I chose a JPEG shot from an older point-and-shoot, taken in dim overcast light in Florida's Fern Forest, and not superbly sharp, #10. From the Gift Pack presets category, I selected "Magical Sunset." Under Tone in the Tools column on the right, I increased the highlights and added a bit to the blacks.

Lastly, I used the Details tools to increase apparent sharpness. The result, #11, is indeed a magical transformation—rich color, dramatic mood. Aurora HDR Pro's alchemy turned lead into gold.

CONCLUSION

Aurora has covered the full HDR spectrum from natural to painterly to high grunge. The program is effective and easy to use. Processing speed is comparable to the top HDR programs we've been using the last few years. And like the other top HDR offerings, there is some degree of repetition or overlap in the presets. By that I mean a preset in one category can look very similar to a preset in another category with a different name. Even so, there are an abundance of distinctive and different presets for every taste.



#11: From the Gift Pack presets category, I selected "Magical Sunset." Under Tone in the Tools column on the right, I increased the highlights and added a bit to the blacks. Finally, I used the Details tools to increase apparent sharpness. The result is indeed a magical transformation—rich color, dramatic mood.

During the eight weeks or so I was testing it, Macphun updated Aurora HDR Pro twice (free for all registered users), indicating that they are listening to users and want to make it the best that they can. What stands out with Aurora HDR Pro is the wealth of tools included for fine-tuning, color correcting, sharpening, masking, and layer capabilities. Try it for free and I suspect that you will find it a worthy competitor in the HDR software arena. ■

INFO

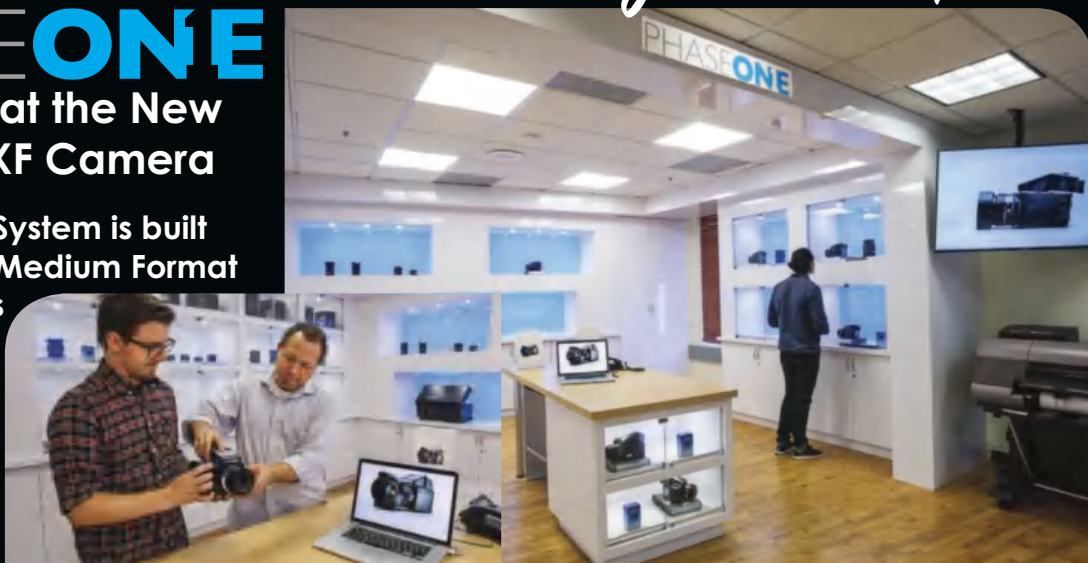
- » **Pricing and availability:** Aurora HDR Pro, \$99.
- » **System requirements:** Mac OS X 10.9.5 Mavericks or above, 4GB RAM, Core 2 Duo processor from 2009 or better.
- » A version for enthusiasts, Aurora HDR, is available from the Mac App Store for \$39.99.

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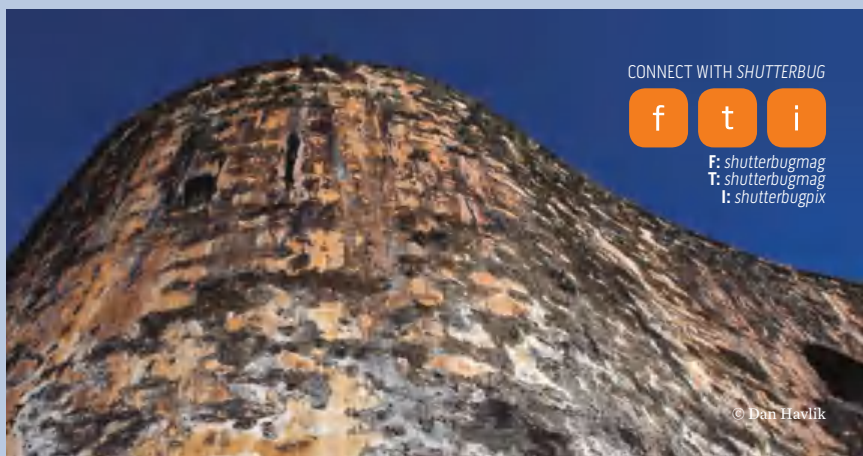
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**BUTTERMILK STARRY NIGHT**

Christian Pondella shot this at Buttermilk, a world-famous bouldering site in Bishop, California. "I wanted to get a shot of this climber with the Milky Way behind him, so I created a composite. In one frame, I used an Elinchrom Ranger and Quadra to freeze him. Then I made a 25-second exposure without the climber, light-painting the surrounding area with an LED flashlight, which allowed me to capture the starry sky."

EXTREMELY SOCIAL

HOW CHRISTIAN PONDELLA'S EXTREME ACTION IMAGES HAVE CAPTURED A HUGE FOLLOWING ON SOCIAL MEDIA

By Jack Neubart

SOCIAL MEDIA HAS CLEARLY TAKEN the world by storm and photographers have been quick to catch on. That is indeed true for extreme sports photographer Christian Pondella, who has a strong following on several social media platforms, particularly Instagram.

Pondella, who is adept at skiing and ski mountaineering, often finds himself in precarious situations to photograph athletes who ski perilous slopes or climb rock faces or ice formations and even BASE jump off cliffs. "I'm right there; I'm a part of the action," Pondella emphasized.

Normally, he'll carry two camera bodies and several lenses in a photo backpack, but climbs or skis with only one camera with an attached wide zoom lens joined to him at the hip, with possibly an extra lens in a pouch also attached to the waist belt on the opposite side. When the situation calls for it, and when the shoot site is fairly easily accessible, he may add Elinchrom lighting gear.

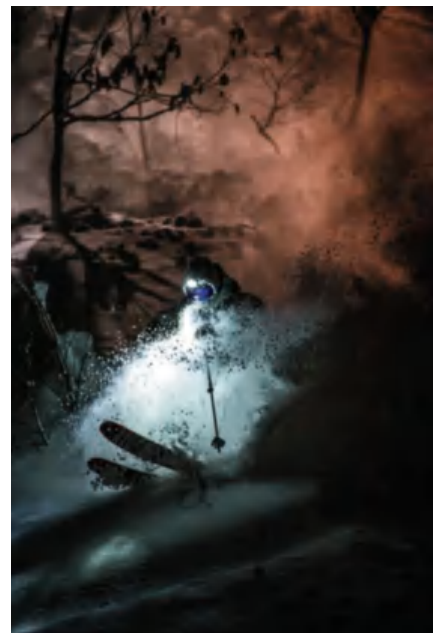
And how did Pondella get his professional start? He happened to be skiing the same slopes as the photo editor for *Powder Magazine*, and they started talking. And the rest, as they say, is history.

We talked to Pondella about his use of social media and how it's been able to expand his reach as a photographer.

GETTING STARTED IN SOCIAL MEDIA

Shutterbug: When and why did you get into social media?

Christian Pondella: It started with Facebook in 2007. I did a job involving a couple of videographers from England who used Facebook, and they turned me on to it. At the time, it was a combination

**NIGHTTIME JAPOW**

Pondella captured Chris Benchetler for Atomic Skis at Grand Hirafu in Hokkaido, Japan, at night. "The slopes were illuminated at intervals with stadium-style lights (that's where the background glow is coming from), plus the skier was wearing a helmet with a high-powered headlamp facing down, which caught the snow as it billowed up." The camera was a Canon EOS-1D X at 12 fps, ISO 6400.

Photos © Christian Pondella



ASCENDING NIAGARA

With special permission obtained by Red Bull, Pondella covered this momentous event focusing on famed ice climber Will Gadd scaling the icy section of Horseshoe Falls (Niagara Falls). "I was hanging from a rope over the edge with a Canon 1D X remotely triggering a Canon 5D (the exposure shown) that was attached to the base of a Red Camera on a boom (provided by the film crew), basically getting two shots at once."

of posting for friends and updates on my work. About two years ago, I switched my focus to Instagram, where the focus is clearly on my photography, although I still post to Facebook for work. For a photographer, Instagram is currently the best social media platform. It's essentially an instant portfolio.

SB: To what do you attribute your Instagram popularity?

CP: I think it's the type of imagery I shoot, namely adventure sports. What's more, people can share my experiences vicariously, without subjecting themselves to the same kinds of harrowing situations.

SB: We were marveling at how and why some pictures on your Instagram page get so many more Likes than others. Any explanation for that?

CP: That's a good question. It's funny, some photos that I don't think will get a good response, get a huge response. Other photos that I think will get a big response, don't. I think, in general, if I shoot a beautiful sunrise or sunset, those images do pretty well. People are into that eye candy. But then I'll post something from a



CHAMONIX UNDER THE STARS

"I took the photo in France while on assignment for Patagonia, and what we are looking at is the French side of Mont Blanc and Chamonix. We'd stayed at a hut high up in the mountain so that we could get up very early to ski. Then at 10:30 at night, I went out there with a tripod to make this 30-second exposure with a 17-40mm lens at 17mm, at ISO 2500."

professional standpoint that may be more difficult to achieve or may be more artsy or more moody and that will get fewer Likes. But I post those kinds of images to engage fellow pro photographers who follow me—

they'll be the ones who truly appreciate the images I worked hard to create and give me positive feedback. And that, to me, is very important, hearing what my peers have to say.



MILES BASE 4,000

"I shot this while on assignment for Red Bull, in Moab, Utah. This is Miles Daisher's 4,000th BASE jump, which is more than any other human being has ever attempted. I used my 15mm fisheye, with the camera on a 12-foot pole extended beyond the edge of the cliff, remotely triggered. He ran out underneath the camera and jumped while doing a backflip, with the parachute opening maybe 50 feet after this shot was taken. The height of the jump was around 300 feet."



DESERT FIN

On assignment for Red Bull, Pondella captured ice climber Will Gadd ascending what remains of a glacier at the peak of Mount Kilimanjaro in an effort to raise awareness for global warming. "We spent 10 days on the mountain. These ice formations were amazing! With scenes such as this, the client understands that the overall view is just as important as the athlete, so we don't necessarily have to show him up close and personal."

SOCIAL MEDIA AS A PROMOTIONAL TOOL

SB: What does social media do for you that your website doesn't, in terms of getting your images out there?

CP: I would never have as many photos on my website [as I do on social media and Instagram]. I want my website to be a showcase of my best images that would exemplify what I do for potential clients and agencies.

SB: Is there a special formula for getting your work noticed on social media? Any

do's and don'ts?

CP: Someone told me, when I first started, don't post any food or family photos. I guess if I was going to do that, I'd open up a personal Instagram account and keep it private. As a photographer, I think it's important just to post good photos. For me, social media is definitely the way forward. At least, right now it is. It's a huge wave of photography. It's a huge numbers game. I think there's a happy balance between spending too much time on it and not enough time.

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- » Canon EF 24mm f/1.4L II USM
- » SanDisk Extreme Pro CompactFlash cards
- » Spare camera batteries
- » F-stop Ajna or Ultralight photo backpack

SB: Do you rely entirely on social media and your own website to promote your services?

CP: Yes, both. I don't use any other promotional tools. I also feel the editorial side of my work is quite important. I still stay pretty involved in getting my photos in editorial. That's how I started my career. I think it's really important to keep your photos in front of the public on the printed page. For me, seeing your photo printed in a magazine is the ultimate place to have your image published. Being a senior photographer for *Powder Magazine* helps toward that. The magazine is known for having the best photography of all the ski publications. On the commercial side, I do a lot of work for Red Bull, although much of that goes on a special website (redbullcontentpool.com). It serves as kind of a stock agency for various media outlets. I also submit work to Getty's editorial content, not stock. I don't shoot for stock specifically.

POSTING TO INSTAGRAM

SB: How large are the files that you post to Instagram?

CP: I always save them at 2200 pixels on the long side, 300dpi, 70 percent JPEG compression. In the past, Instagram photos would always be cropped down to square, but in the latest release, you can now post full-frame horizontal images. You can also post verticals, but verticals do get cropped down a bit. But by posting verticals, you get the most real estate per image. Remember, we're talking about the image you'd see on a smartphone, and verticals require little if any white letter boxing around the image. Generally I'll go square for horizontal shots to get the most real estate from them, so they're presented larger, for greater impact.

SB: Do you post on the road or when you're home?

CP: More when I'm home. When I'm on the road, I'm usually too busy or too tired.

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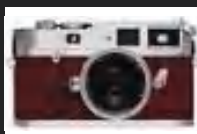


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FREAKY FOSSEN

"This was an incredibly technical climb. I'm across the way on the opposing peak from Will Gadd, shooting for Red Bull in Eidfjord, Norway. This was one of those unusual situations where I had to use a 300mm f/2.8, with a 1.4x converter, no less. I knew that, to get this shot, I had to keep going higher and higher. In the end, I had to rappel to get back down."

HIS FAVORITE SETUP

"My favorite setup is my Canon 5D Mark III and F-stop Navin (fstogear.com) attached to my hip, with a 128GB SanDisk Extreme Pro in the camera. I never change CF cards in the field!"

Also, because I'm shooting on assignment, it becomes a balancing act of what to post and what not to post. You certainly don't want the public to see your best shots before your client does, but on the other hand, you still want to post something—good, not great shots, the ones you won't submit to your client. Some photographers may take a different view and still post their best shots. Then again, if a client sees that, he may not want to run it in print. I find that some photo editors care and others don't. You just have to figure out which is which before taking that next step. So it depends on what I'm shooting and whom it's for.

SB: Any closing comments?


CP: Social media has generated a lot of income and work for me as another platform for clients to see my images. On the other hand, I have also lost jobs because of it, because clients have opted to hire someone with more followers on Instagram. It has almost turned into a numbers and popularity contest. It seems to be shifting to how many followers a photographer has to determine his or her merit, as opposed to who is the most qualified for the job based on a photographer's portfolio. I think some clients are more impressed by numbers as opposed to actual photos. ■

Christian Pondella operates out of Mammoth Lakes, California. To see more of his work, visit christianpondella.com or find him on Instagram (@christianpondella).



CHILEAN SUNSET

This was shot for Oakley with a 70-200mm lens (at 85mm) on a volcano near a ski resort in Chile. "We needed a snowcat to get to the area, then hiked to the top. We didn't have deep powder, which would have been preferable, but that amazing sunset made the shot, along with the clouds that helped outline the skier. And the snow he kicked up behind him added to the impact."



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LUCK

Sorry, but the truth is most of the time it's all about luck. Of course, the famous quote by Thomas Jefferson is absolutely true:

"I'm a great believer in luck, and I find the harder I work the more of it I have."

If you post every day, and you work hard to improve your images, you will have a much better chance of going viral than if you just throw a few photos out there and get discouraged if they don't explode. It's a marathon, not a sprint.

This photo was my first viral experience, and the most life changing of my career. I had been working on a project for six months, titled "Dancers Among Us," featuring dancers in everyday situations around New York City. I posted every photo I took, and nobody noticed. Eventually I assumed the project was over and then PDNOnline.com, a popular photo website, posted this image as its "Photo of the Day." It was the right moment and suddenly I was getting e-mails from blogs and magazines around the world. This explosion of exposure created buzz around the project, which eventually led to a book deal and a *New York Times* bestseller. Why was I especially lucky? The technology editor at PDN happened to live next door to my studio and he recommended the photo to his editors after I showed it to him in the hallway. So the lesson is...always be kind to your neighbors.

TIMELINESS

This is the same dancer recreating her viral pose, four years later, this time with a pregnant twist. The original image was used as my *Dancers Among Us* book cover (Workman Publishing, 2012), which was

WHY PHOTOS GO VIRAL

HOW 10 OF MY IMAGES BLEW UP THE INTERNET *By Jordan Matter*

A GOOD FRIEND ONCE TOLD ME, "When you're doing something, you're not doing something else." This Yogi Berra-ism is actually great advice. When considering a photo project, think about its commercial potential. You can spend a year photographing the slime left by snails at night, but does anyone want to see that? More importantly in this increasingly web-focused world, will they share it in their social media feeds? The Internet is like a crowded party where everyone is chattering away endlessly with very short attention spans. To get noticed you have to be bold, and once you've got their attention you'd better be very quick to say something interesting. Pick a project that's bold and unique, but also immediately understandable. Social media doesn't reward subtlety.

Though it's an inexact science, here are the explanations behind some of the viral photo posts I've had over the years.



Photos © Jordan Matter

seen by millions of people around the world, so I was certain this photo would be immensely popular on social media. I posted it immediately, and it fizzled. Six months later I posted it again, this time on Mother's Day with the caption: "Happy Mother's Day to the most badass people on the planet—moms!" It went viral within minutes. Usually reposting is a terrible idea, especially within the same year, but this made sense because the image suddenly had a relevant context and an upbeat message.

LOCATION, LOCATION, LOCATION

As in real estate, this old adage holds true for photography as well. Show people a new perspective on a recognizable landscape and they will be much more likely to share your image. People like to be transported to distant lands, but they want to be surprised once they get there. If you're somewhere fabulous, Google the location and look at the images (likely they'll all be similar), then do the exact opposite.



CUTE ANIMALS

It's a cliché and yet it's absolutely true: posts with cute animals have a much better chance of success. Imagine this photo without the dog; it's still an impressive jump with beautiful light in a fun setting, but the wet puppy gives it that feel-good cuteness. William Wegman built his entire career on this philosophy, and things turned out pretty well for him. In 2014 I had a big solo show in Seoul, Korea. There were 60 photos featured in that exhibition yet the museum chose this one to plaster all over the city. It worked.



People came in droves and many of them had never been to a museum before. Don't underestimate the power of adorableness.

DANGER

This is an example of an image that went viral without my permission. Several years ago, a very popular website posted my entire gallery of 80 "Dancers Among Us" photos *without crediting me*. The feature had so many hits that it crashed their website, but not until the images had spread, uncredited, all over the Internet. I still feel the repercussions. This particular photo has been shared tens of thousands of times, all without mentioning my name

or the title of my book. Why is this image so popular? Because it freaks people out! The quickest way to get people's blood boiling, and therefore get them posting and sharing your image, is to add some adrenaline to their day. An image like this allows people to post funny comments with it, along with dramatic exclamations and challenges to its authenticity.

"WOW" FACTOR

The explosion of interest this photo received boils down to one simple word: Wow! Get people to utter some enthusiastic exclamation upon viewing your photo and you're golden.





CONTROVERSY

The above photo is one of the most popular images in my book. The painting on the top right sold for \$3,000 at the Art Connection Gallery in Florida. I was alerted to this by a dancer who stumbled upon the painting. When I contacted the gallery, they denied any connection to my work, arguing that it was pure coincidence. What else could I do? I took to social media and it created a firestorm. I had posted the original image several times and it was always popular, but when I combined them it went viral. The controversy gave people an incentive to share and comment.

HUMOR

Most viral photos tend to have one of two qualities: humor or beauty. The image on the next page (top) has a bit of both. The dancer is beautiful and the situation is funny. Even more importantly, it's relatable. Everyone sings in the shower sometimes, so it resonates with us on a personal level. What's more, it has a bit of danger as well. Most comments about this image focus on the landing and the injury he must have sustained, so I have made sure to avoid answering the question. Keeping the mystery alive helps fuel the fire.



"The controversy gave people an incentive to share and comment."

SPORTS

There are billions of sports fans in the world. That's not an exaggeration. Find a unique way to shoot sports and your social media presence will improve dramatically. I discovered this potential when I began my project, "Athletes Among Us." After announcing the new project with a fun video, I posted the photo on the next page (bottom) on opening night of the NFL season. It spread immediately throughout social media, and I was getting requests for interviews from around the world *after just two posts*. Nothing I've done before or since has matched this level of immediate interest. Go to athletesamongus.com and look at the press section. Then look at the gallery and you'll be surprised that so few photos generated so much attention.

ENGAGING TEXT

The text you post can be as important as the image itself. My next book, *Dancers After Dark* (Workman Publishing, 2016), features public nudes of dancers at night. This is challenging on social media, as Facebook and Instagram do not allow nudity, so I can only post certain images. When I do post, I like to emphasize the risk involved with the process: "1 a.m. in Times Square. We tried this shot [page 76, top] four times, and fortunately her pose always came between the frequent passing of police cars on 42nd Street."





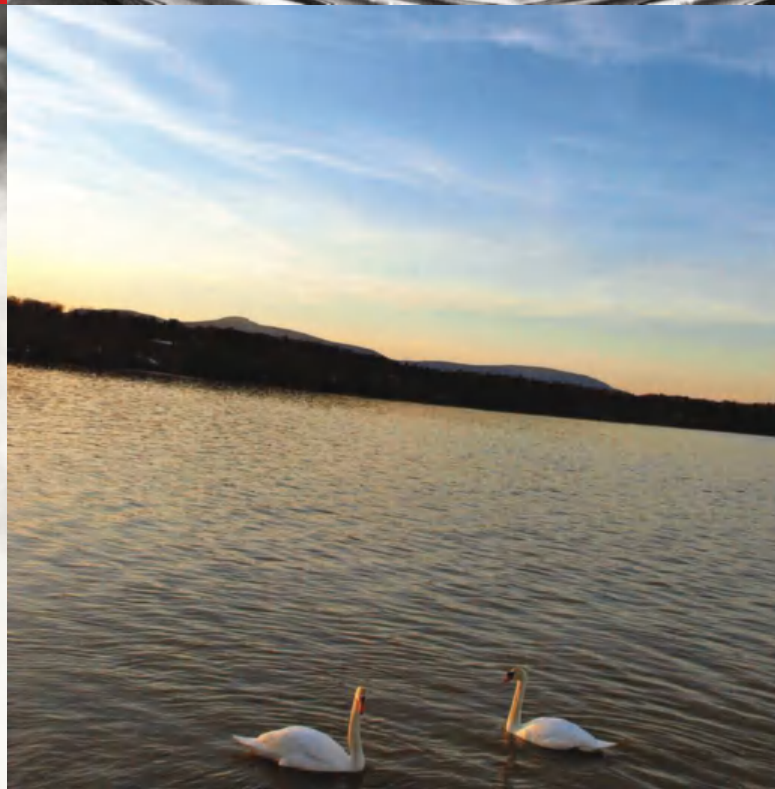
If you're doing something illegal, dangerous, or crazy, you want to make sure your text emphasizes that point. Often photographers will post inspirational quotes with their images (I've done this a few times myself), but I've found that people are much more interested in the backstory, especially if it's dramatic (or funny, or sweet, or anything concise and well written). Speaking of which, people LOVE behind-the-scenes videos, so find every opportunity to add video to your social media presence.

AND ONE THAT GOT AWAY

I love this photo (below, left). It has several of the elements I've discussed. It will be featured in my book, *Tiny Dancers Among Us* (Workman Publishing, 2017), and I was even considering it as a cover image. Yet it died on social media. As always, the reasons are never clear; we just have to make our best guess. In this case, I may have made a couple of key mistakes: The text that accompanied the photo was too informative, mainly featuring their names and school affiliations, with no backstory or humor. And instead of choosing a time to post that would have been relevant—the season opening at Lincoln Center, for example—I rushed the image out with no context. In addition, the scenario might too subtle for the extremely short attention spans on social media. ■

Jordan Matter, a top Manhattan portrait photographer with over 340K Facebook fans, was selected as one of 2014's "Top Emerging Artists" (Art Business News). Matter is the author of the New York Times bestseller Dancers Among Us, a collection of photographs of dancers in everyday situations around the world. He is currently working on two follow-up books: Dancers After Dark (Workman Publishing, 2016) and Tiny Dancers Among Us (Workman Publishing, 2017). See more of Matter's work at jordanmatter.com.





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INSTA-SUCCESS

HOW THREE PHOTOGRAPHERS ARE USING INSTAGRAM TO SHARE IMAGES, PROMOTE THEIR BRANDS, AND FIND WORK

By Dan Havlik

INSTAGRAM IS, UNQUESTIONABLY, the hottest social network right now for sharing photos. While the service is simple to use, getting your work noticed is not easy considering you're competing with over 400 million other Instagram users. So what's the "trick," if any? We interviewed three photographers who have found success on Instagram to learn more about this social media phenomenon. Along with checking out (and liking) their Instagram pages, don't forget to visit (and like) *Shutterbug's* own page (@shutterbugpix), where we're sharing our favorite work from readers.

ANDREW GRISWOLD (INSTAGRAM: @THE_GRIS)

Andrew Griswold is a photographer and designer who was born, raised, and is still based in Indianapolis. He founded a community of photographers via Instagram, connecting them with brands to work with and shoot locally.

Shutterbug: Why did you decide to start sharing your photos on Instagram?

Andrew Griswold: I think the biggest reason I started using Instagram was the ease of use and speed in which I could share my photos. A friend had recommended early on I should get on this new photo app called Instagram. Even though I was design focused at the time professionally, photography drew me in with some of the same basic principles and concepts. I loved it and from there I was hooked.

SB: How has the experience been for you?

AG: The experience of using and engaging

on Instagram over the last four plus years has been absolutely incredible. The people I have had the chance to meet and shoot with along with the places I have been able to travel to through connections or collaborations have been unreal. I still find opening the app today just as refreshing and inspirational as I did at the beginning.

SB: When did you realize you could actually use this social media service professionally and who was your first client?

AG: It wasn't until about two years ago where I really felt I was decent enough at photography to begin working or collaborating with brands on a more professional level. My first client was The Children's Museum of Indianapolis, where I actually interned as a designer in college years prior. The experience was a simple test to see who and what I could get away with as I used Instagram as more of a marketing tool rather than just a place I

shared snapshots of my life. Having built a following locally and beyond on the app, I pitched the idea to bring in a handful of Instagrammers to host a meetup (instameet) to explore and take photos of the museum. It's easily one of my favorite meetups to date and I have since been invited back to explore even more.

It was that small moment of success when I felt I could push even further and take it to the next level. My freelance photography began to grow and I took on every job that I could find. Essentially I was looking for experience in that craft to build a portfolio. Not really paying attention to my follower base but rather really paying attention to my work on the platform. Over time people and brands began to find me to work with them. These last couple of years have been my absolute favorite, having had the chance to work with brands such as General Electric, Pepsi, The Waldorf Astoria, Mashable, Xbox, and even Apple.

SB: You initially shot Instagram images exclusively on your iPhone but have since started also using a Canon 6D DSLR and a Sigma 35mm f/1.4 Art lens. Why the change and how has it changed your imagery?

AG: I've actually owned a DSLR almost as long as I've been on Instagram so having the option to flip back and forth between my phone and big camera has always been there. Though the majority and probably 98 percent of my Instagram posts are still iPhone photos, I do sneak in the DSLR shots from time to time.

It wasn't until recently I finally got a setup I had been wanting for a very long time in the Canon 6D and Sigma 35mm f/1.4. The change came from wanting to have a bit more control and resolution to my photos and a full-frame camera does that for me.

SB: How do you see Instagram evolving as a tool for photographers?

AG: Now that Instagram has officially become one of the world's leading social platforms and has no real signs of slowing down I can see it going quite far actually. They still have plenty of features to offer such as supporting multiple accounts, curated community groups, higher levels of editing, greater reach and search capabilities, freedom to build custom pages and longer video options, and so much more.

ROB DEPAOLO (INSTAGRAM: @RDEPAOLO)

Rob DePaolo's images range from the whimsical to the mysterious. With a focus on fine art, portraiture, and conceptual photography, much of DePaolo's work is preconceived and draws upon his dark sense of humor and his love of surrealism, the avant-garde, and all things absurd.

Shutterbug: Why did you decide to start sharing your photos on Instagram?

Rob DePaolo: When I rekindled my passion for photography just a few years ago, most of my photog friends were into mobile photography and Instagram was the one place that they all seemed to congregate. Once there, I realized just how many people were using it to share more artistic work (not just "selfies" and such), and I have since made many lasting friendships with photographers of all styles/techniques.

SB: What appeals to you about the Instagram format?

RD: The simplicity of the Instagram interface is its biggest appeal factor for me. It is very intuitive and user-friendly.



© Rob DePaolo



© Rob DePaolo

Because of this, I find it easy to keep up with my favorite artists while also discovering new photographers whose work resonates with me. I also appreciate some of the recent interface changes such as the ability to post non-square images. While the square-only format had a certain charm, in the end it was too restrictive for those of us who don't stick to a 1:1 crop ratio.

SB: Your Instagram imagery is very

artistic and high concept. At what point did you decide that Instagram was more than just a fun social media service but also a tool for sharing serious photography?

RD: Actually, I made that decision right from the beginning. I originally joined Instagram for the purpose of sharing my more serious photographic work, as I knew others who were doing the same. Over the years, it has been wonderful to see so many other serious photographers joining the

© Rob DePaolo



Instagram community. While there can sometimes be a lot of social “noise” to sort through, it is worth it for the gems that you can discover with just a little bit of patience.

SB: What about Instagram concerns you?

RD: Like any photo-sharing community, image theft is always a concern. Luckily, Instagram compresses all images that are uploaded, and I downsize all images before posting anyway, so thieves can’t obtain high-quality copies for commercial use. I have had a few images stolen (that I know of), and while it is frustrating, I don’t lose sleep over it anymore. If anything, it is flattering in an odd sort of way as it means that someone liked my image enough to steal it in the first place.

SB: What gear do you use to capture your Instagram images?

RD: While I was primarily into mobile photography when I first joined Instagram, I now shoot almost exclusively with my Fujifilm X-T1 when working on my conceptual photos. Most of my mobile (iPhone 6s) work these days tends to be more spontaneous (street photography, etc.).

The majority of my work is processed exclusively in Lightroom unless I am compositing images, in which case I will also use Photoshop. Most of my mobile work tends to be shot with the ProCamera 8 app and edited using an app called Filterstorm Neue as I find it the most similar to my desktop editing experience. However, the new Lightroom Mobile app is also becoming a favorite of mine.

SB: What are some tips you can share for

helping photographers to get their photos noticed on Instagram and to increase their followers?

RD: First, start following other photographers who you like, and be sure to comment on images of theirs that you like (don’t just “like” them). Second, find groups on Instagram that feature work that you are interested in, follow them (which, incidentally, will help you discover other photographers you like), and start tagging your own work with their hashtag(s). You just may find your own work featured!

I find that you get as much out of Instagram as you put into it. If you engage with other artists and groups, they will engage with you in return. It’s not necessarily about the number of “likes” you receive. I would much rather receive a handful of thoughtful comments on

an image than hundreds of “likes.” And the friendships that can develop are truly great. To be able to connect with so many like-minded photographers/artists from around the world is a wonderful experience.

SB: How do you see Instagram evolving as a tool for photographers?

RD: As many other photo-sharing sites such as EyeEm and 500px now offer photographers the ability to make their work available for sale (as stock photos), it only seems like a matter of time before Instagram offers this as well. Although there are plenty of third-party sites that will leverage your Instagram photos for stock photo sales if you so desire.

While this type of sales model isn’t for all photographers (myself included), I know plenty of folks who have enjoyed success in this manner. I also expect Instagram to keep pace with any other trends in social photo sharing, including those that we have yet to realize we need.

WOLF189 (INSTAGRAM: @WOLF189)

A photographer, creative director, marketing specialist, and experimental filmmaker, Wolf189 shoots fashion, editorial, commercial, portraiture, lookbooks, food, and more in Las Vegas, Los Angeles, and Park City, among other cities. He specializes in 35mm film photography and Polaroid work with no major digital manipulations or enhancements.

Shutterbug: Why did you decide to start sharing your photos on Instagram?

Wolf189: I was initially not aware of the platform. I actually received over a dozen requests from my fan base asking for my Instagram address before I looked into it. And then for a while (maybe a year) I



© Wolf189

held back because as a somewhat purist photographer, I was not a fan of cropping frames or posting low-resolution images online. Later I started experimenting with it and started enjoying the outlet more and more.

SB: What appeals to you about the Instagram format?

W: There's an immediate connection with my audience and it's the perfect place to showcase experimental work, BTS (Behind The Scenes) as well as documenting everyday life.

SB: Your work is sensual, sexy, and often contains nudity. Has this been a problem on Instagram?

W: Yes, various images have been removed and my account has been suspended a couple of times.

SB: What do you think of the restrictions Instagram puts on nudity? Has it made you want to look for another photo-sharing service? If so, are there others you would recommend?

W: I don't enjoy restrictions on any art forms. However, I do understand that the aggressive sex industry would take over the platform even more if there was no policy in place. So I am not sure if there is an easy answer here. I would have liked if Instagram could pick and choose the people with credible bodies of work and give them artistic freedom. Obviously, that could cause more work and complaints for them, too. I started using Tumblr before using Instagram and the freedom and quality offered there has been impressive, although it's not as phone friendly as Instagram while it is a much stronger outlet actually. My Tumblr address: wolf189.tumblr.com.

SB: What gear do you use on a typical shoot?

W: Until six months ago, a Canon Elan IIE and 7E. For the past six months I also have added a Canon 6D to my bag. I might be one of the last professionals who switched to digital (in 2015).

SB: What are some tips you can share for helping photographers to get their photos noticed on Instagram and to increase their followers?

W: Keeping the quality high, having integrity toward their own work, authenticity for getting the right type of attention in the long run, persistence, and, of course, using tags and interaction with others to be seen. ■



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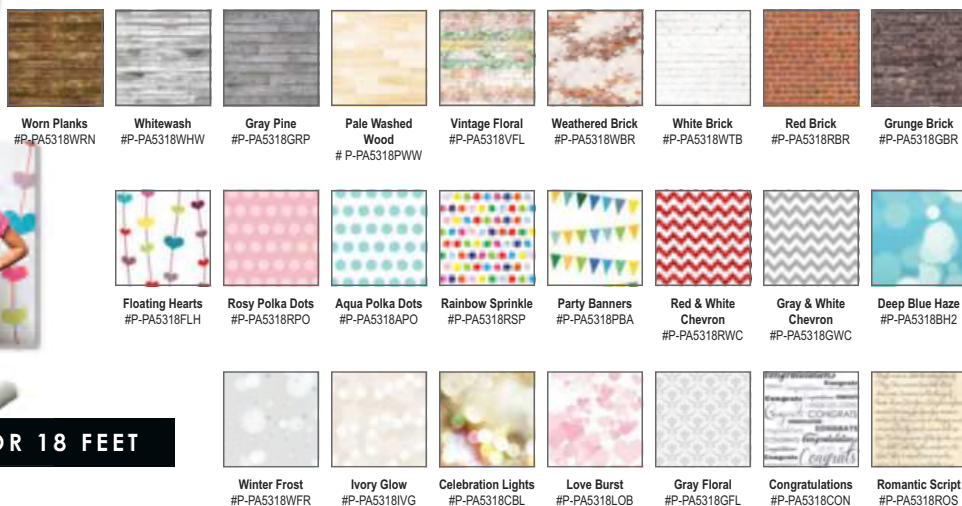


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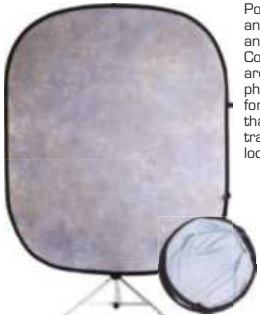
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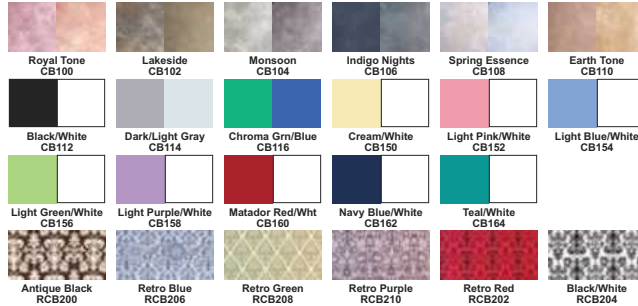


Collapsible Backgrounds Reversible, Solid & Retro | Starting at \$149



Portable, compact, and simple to set up and take down, Savage Collapsible Backgrounds are an ideal choice for photographers looking for a versatile backdrop that easily makes the transition from studio to location.

- Perfect for On-Location Photography
- Sized to 5'x6' & Collapses to 26"
- Carry Bag Included



Kits

Royal Tone
Lakeside
Monsoon
Indigo Nights
Spring Essence
Earth Tone
Blk/Whit
Dark/Lt Gray
Chroma Grn/Blue
Cream/Whit
Lt Pink/Whit
Lt Blue/Whit
Lt Green/Whit
Lt Purple/Whit
Matador Red/Whit
Navy Blue/Whit
Teal/Whit
Antique Blk
Retro Red
Retro Blk/Whit
Retro Blue
Retro Green
Retro Purple

CB100-KIT
CB104-KIT
CB106-KIT
CB108-KIT
CB110-KIT
CB112-KIT
CB114-KIT
CB116-KIT
CB150-KIT
CB152-KIT
CB154-KIT
CB156-KIT
CB158-KIT
CB160-KIT
CB162-KIT
CB164-KIT
RCB200-KIT
RCB202-KIT
RCB204-KIT
RCB206-KIT
RCB208-KIT
RCB210-KIT

All collapsible kits include a 5' x 6' background, carry bag and 8' aluminum stand.



Muslin Backgrounds | Starting at \$55



Solid Muslin	White 10'x12' SD0112	Black 10'x12' SD2012	Gray 10'x12' SD1212	Chroma Green 10'x12' SD4612
Crushed Muslin	Sedona Red 10'x24' CM0112	Blue Winter 10'x24' CM0212	Mocha Bisque 10'x24' CM0312	Gray Skies 10'x12' CM0424
Washed Muslin	Sky Blue 10'x12' WD5012	Light Gray 10'x12' WD5112	Forest Green 10'x12' WD5212	Brown 10'x12' WD5312
Hand Painted Muslin	Venus 10'x10' 406026-1010	Verona 10'x10' 406018-1010	Petra 10'x10' 406010-1010	Olympia 10'x10' 406004-1010
Retro Muslin	Retro Red 10'x12' RET0112	Retro Pink 10'x12' RET0113	Baby Blue 10'x12' RET0114	Antique Brown 10'x12' RET0115

- Sewn on all sides for ultimate durability & superior visual appeal
- Machine washable • 100% cotton
- Seamless construction • Easy to clean

Kits

All muslin kits include a 10'x10' or 10'x12' background, and 106" wide x 8'10" high, portable Port-a-Stand.

10'x20' Muslin Kits
Venus 62037-2620
Verona 62037-1820
Petra 62037-1020
Olympia 62037-0420
Milano 62037-3020
Bogata 62037-2420

10'x12' Solid Kits

White 01PAS-12
Black 20PAS-12
Green 46PAS-12
Gray 12PAS-12
Blk/Whit 0120PAS-12
Blk/Whit/Gry 011220PAS-12
Blk/Whit/Grn 012046PAS-12



Vinyl Backgrounds | Starting at \$87



Savage Vinyl Backgrounds provide an ultra-smooth background and have a unique matte finish that eliminates glare. Vinyl stands up extremely well to wear, resists scuffs and is very easy to clean.

- Durable glare-free, matte finish material
- Moisture-resistant, easily cleaned finish
- Sturdy core prevents wrinkles and sagging

Pure White	5'x7' V01-0507	8'x10' V01-0810	8'x20' V01-0820	9'x10' V01-0910	9'x20' V01-0920	10'x10' V01-1010	10'x20' V01-1020
Matte Black	5'x7' V20-0507	8'x10' V20-0810	8'x20' V20-0820	9'x10' V20-0910	9'x20' V20-0920	10'x10' V20-1010	10'x20' V20-1020
Chroma Green	5'x7' V46-0507	8'x10' V46-0810	8'x20' V46-0820	9'x10' V46-0910	9'x20' V46-0920	10'x10' V46-1010	10'x20' V46-1020
Pure White	5'x7' V70-0507	8'x10' V70-0810	8'x20' V70-0820	9'x10' V70-0910	9'x20' V70-0920	10'x10' V70-1010	10'x20' V70-1020

All Vinyl kits include a 5' x 12' Background, and Port-a-Stand (10' 6" wide, 8' 10" high)

White 62037-0512
Black 62037-2012
Green 62037-4612
Gray 62037-7012



Green Screen Photo & Video Kits | Starting at \$65

Software Included!



Photo Creator Kit

- 5'x7' Muslin Green Screen
- 720 Digital Backgrounds
- Green Screen Wizard (PC/Mac)
- Removable hanging hooks

DBSK100



Digital Photography Kit

- 5'x6' Collapsible Green Screen
- 720 Digital Backgrounds
- Green Screen Wizard (PC/Mac)
- 8' Aluminum stand

DPK100



Video Green Screen Suit with FREE Sony Movie Software

- Full-Body Chroma-key Green Screen Suit
- Sony Movie Studio Platinum 12 software (PC)

Small: VIDSMD Large: VIDSLG



Basic Video Kit

- 10'x12' Muslin Green Screen Background
- Sony Movie Studio Platinum 12 software (PC)

VID1012



Premium Video Kit

- 10'x12' Muslin Green Screen Background
- Sony Movie Studio Platinum 12 software (PC)
- Portable Background Stand

VID1024-PAS



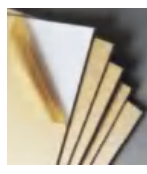
Mat, Mount & Presentation Board



TruBlack Presentation Board

A neutral deep board is significantly "blackier" than standard presentation board. Other presentation board tends to have gray or blue tones. TruBlack is made with a solid black core middle and lined on both sides with deep black.4ply/40pt thickness.

8" x 10" 200 Qty #414001
11" x 14" 100 Qty #414002
16" x 20" 100 Qty #414004



Prestax® Mounting Board

Prestax® is a superior, pH neutral, pressure sensitive mounting board that requires no tissue, no heat, and no special equipment, making it simple, fast, and economical to use. Peel back the release sheet, position the artwork or photo, and firmly press down, smoothing over the entire surface. 50pt thickness.

8" x 10" 200 Qty #30050
11" x 14" 100 Qty #30052
16" x 20" 100 Qty #30054



Mat Boards Black/White Cut Size

When you've created a truly amazing image that's worthy of hanging or selling, you'll want to make sure your presentation of the piece is both professional and archival. Savage Cut Size Mat Board is made from the finest cream core pulp and acid-free papers. 4ply/40pt thickness.

8" x 10" 200 Qty #15401
11" x 14" 100 Qty #15402
16" x 20" 100 Qty #15404



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WONDEROUS WATERFALL
 Located on Havasupai tribal lands, Havasu Falls is in a deep canyon leading to the Colorado River, and requires a 12-mile hike just to get there. The travertine formations at Havasu Falls are created from minerals in the water and over time the water droplets have precipitated away, leaving these intricate formations. Minerals in the water give the falls its aquamarine, milky appearance. *Shutterbug* reader Rick Bergstrom had long seen images of Havasu Falls in the Grand Canyon in Arizona and heard about the strenuous hike to get there but wanted to see for himself "if the color of the water was really that deep aquamarine blue." Bergstrom knew that for an early morning shot, he would be shooting into the sun and later in the day the falls and canyon would be in deep shadow. So, he decided that a mid-morning shot "would have to do." On this particular day Bergstrom felt "lucky to get some light wispy clouds in the sky." He captured this dramatic waterfall image with a Nikon D200 and an 18-200mm f/3.5-5.6 lens at f/8, 1/20 second, and ISO 100. He also used a Singh-Ray ND grad filter and processed the image in Lightroom 4. To view more of Bergstrom's images, visit rickbergstromphotography.smugmug.com.

© Rick Bergstrom

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